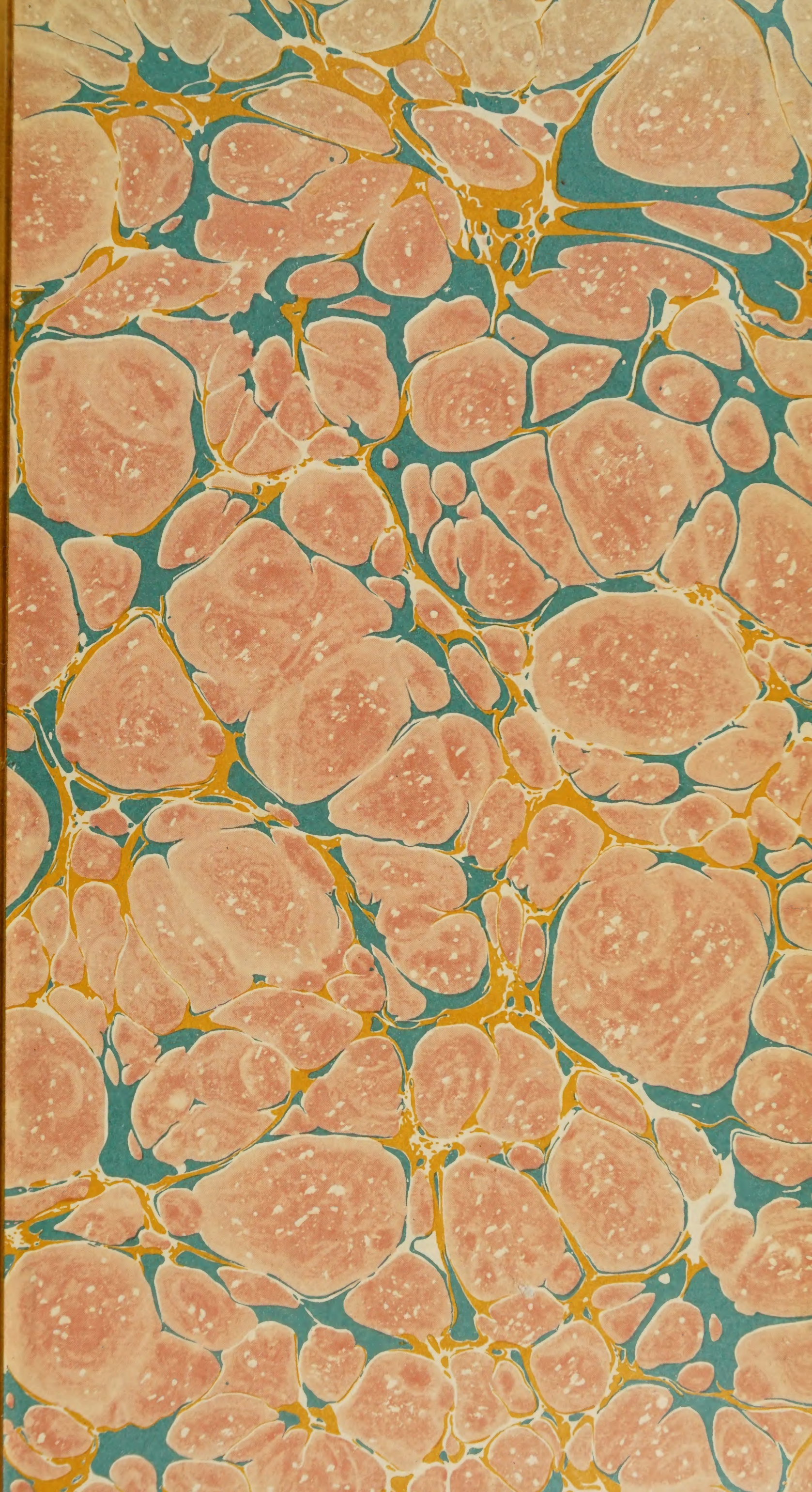

Jaggard
p. 436

(first collected form
of Shakespeare
music)
[1815]

3.75^{00}

To H. Harris Esq.
with Dr. Kitchiners Compliments

A COLLECTION of the Vocal Music IN SHAKESPEAR'S PLAYS,

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Revised & Arranged with an Accompaniment for the Piano Forte, by M. Addison,

& most respectfully dedicated to

SAML. JAS. ARNOLD, Esqr.

BY

John Caulfield

"THOU SOFT FLOWING AVON" &c.

Published & Sold by J. Caulfield, 7, Fountain Court, Strand.

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E. G. BOLDWIN
VANDAM ST
NEW YORK

1916

[Ca 1815]

T. GOODWIN
7
Vandam St.
New York

THOU SOFT FLOWING AVON,

Written in Honor

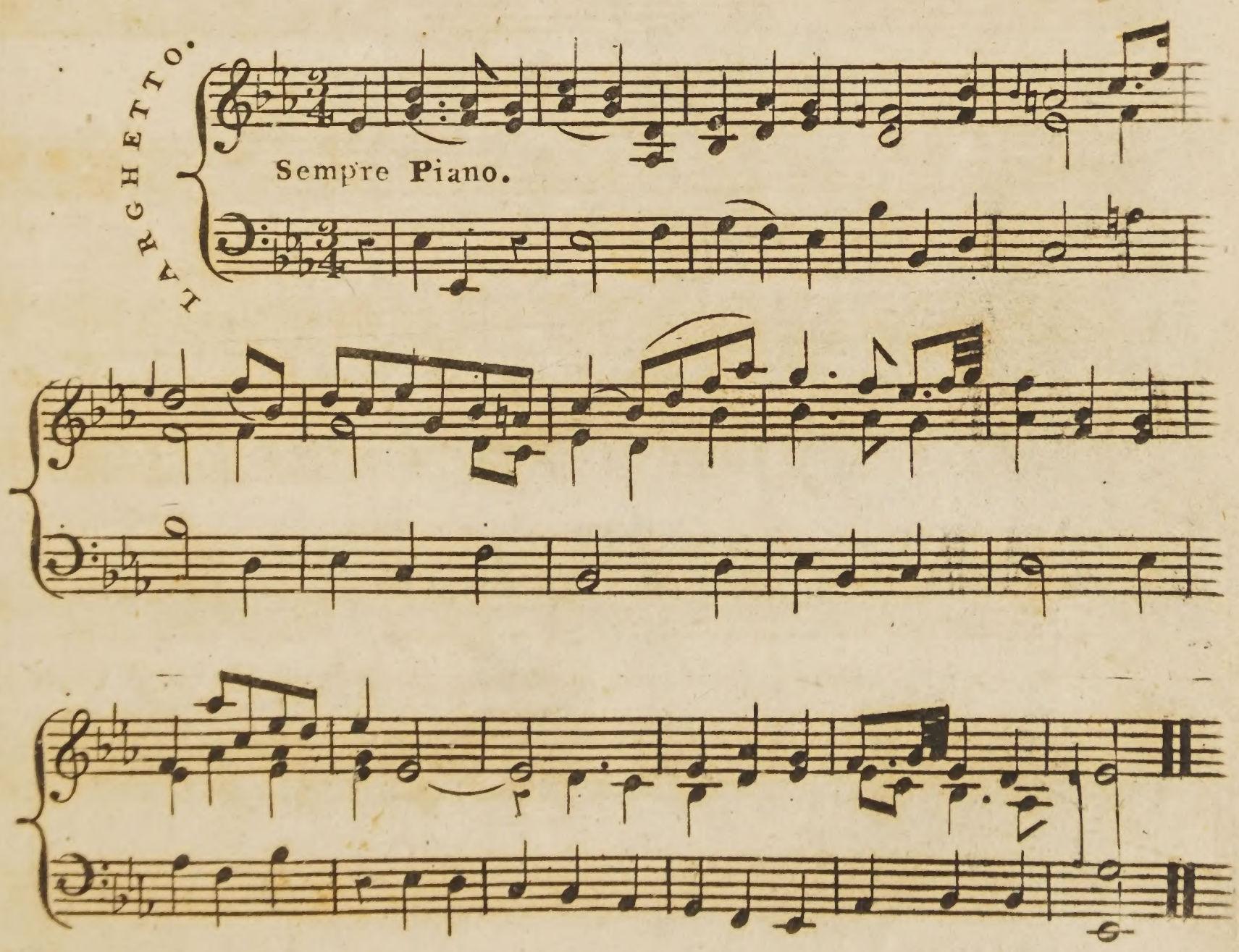
OF

Shakespear

BY

GARRICK.

Composed by Dr. Arne. ═══ Arranged by J. Addison.



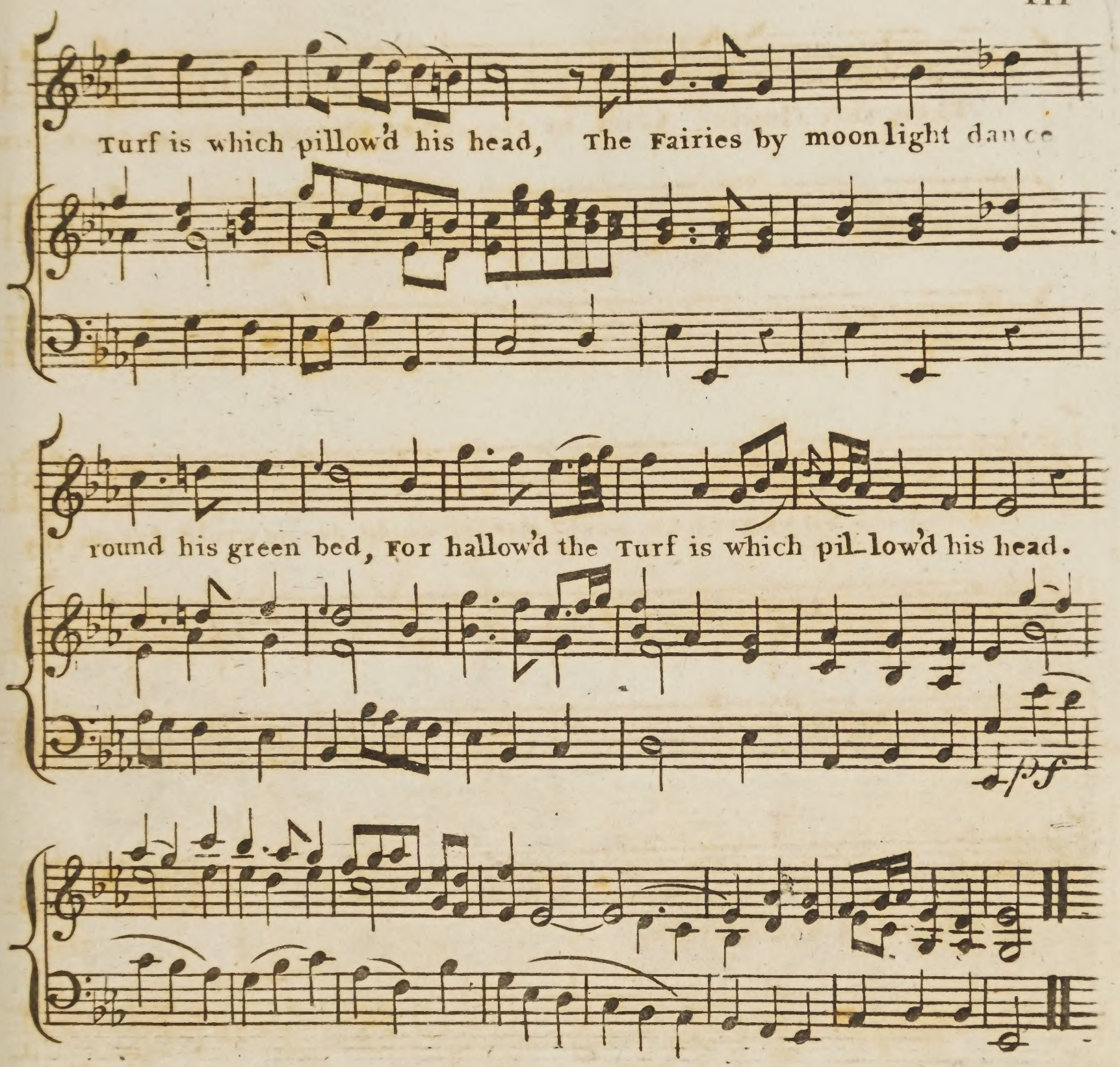
Thou soft flowing AVON by thy silver stream of things more than

mortal thy SHAKESPEAR would dream would dream would dream thy

SHAKESPEAR would dream, The

p

Fairies by moon light dance round his green bed For hal_low'd the



The love stricken Maiden, the sighing young Swain,
Here rove without danger, and sigh without pain;
The sweet bud of beauty no blights here shall dread,
For hallow'd the Turf is which pillow'd his head.

Here Youth shall be fam'd for their love and their truth;
Here smiling old Age feels the spirit of youth;
For the raptures of fancy here Poets shall tread,
For hallow'd the Turf is which pillow'd his head.

Flow on silver AVON, in song ever flow,
Be the Swan on thy bosom still whiter than snow,
Ever full be thy Stream like his fame may it spread;
And the Turf ever hallow'd which pillow'd his head.

Arranged for the Piano-Forte by Mr. Allison.

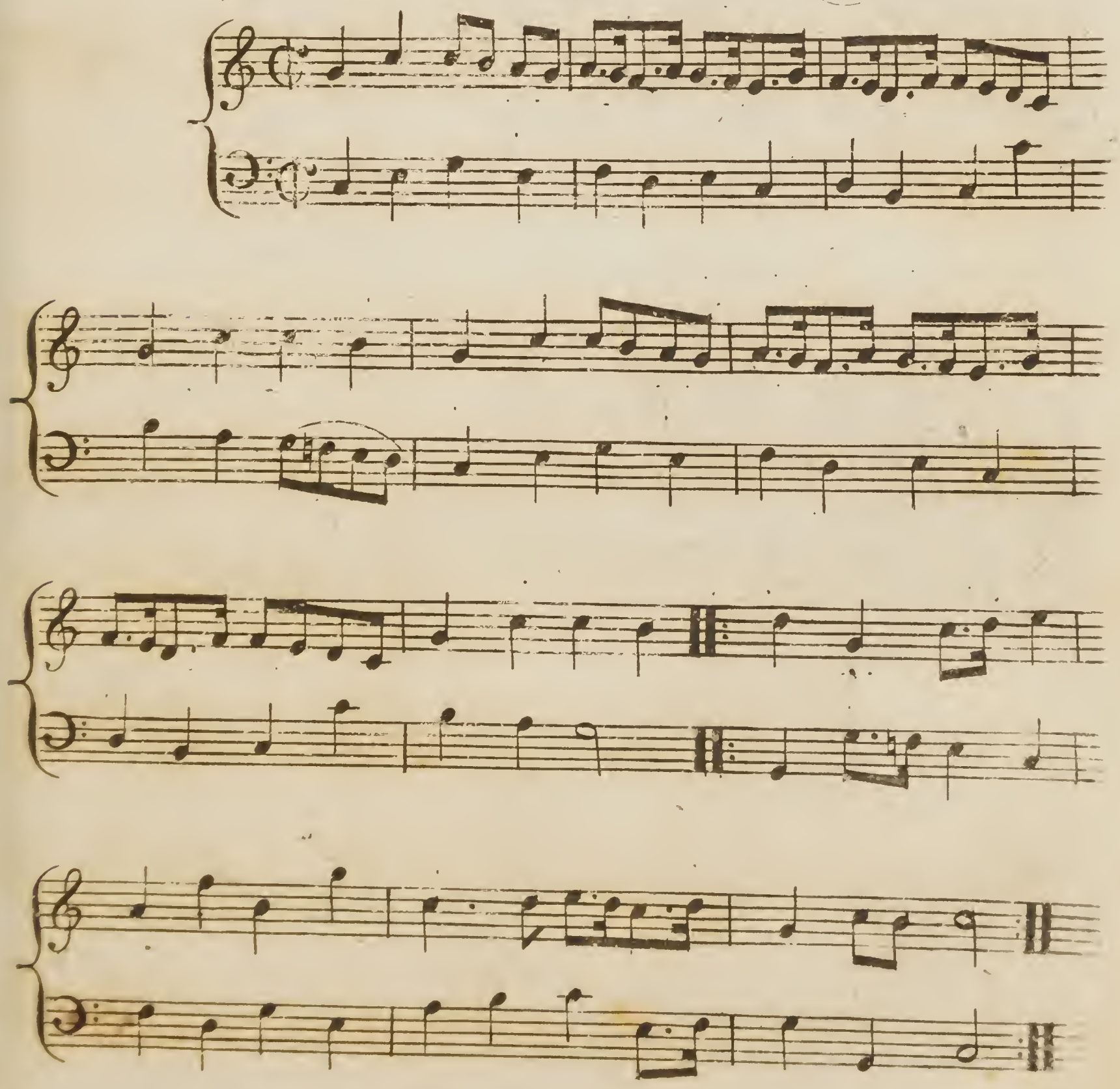
COME UNTO THESE YELLOW SANDS, &c.

Published by Jno. Caulfield, 75 Fountain Court, Strand.

COME UNTO THESE YELLOW SANDS.

TEMPEST.

Composed by H. Purcell. *Arranged by J. Addison*



Come un _ to these yel _ _ _ _ _ _ _ _ _ _ low sands and

then take hands Come un _ to these yel _ _ _ _ _ _ _

_ _ _ _ low sands and then take hands Foot it feat _ ly

here and there and let the rest the bur _ den bear.

CHORUS

Comp: by Purcell. Arrang: by J. Addison.

Soprano

Hark hark the watch dogs bark hark hark I hear the

Alto

Hark hark the watch dogs bark hark hark I hear the

Tenor

Hark hark the watch dogs bark hark hark I hear the

Bass

Hark hark the watch dogs bark hark hark I hear the

PIANO FORTE

strain of Chanticlere hark hark I hear the strain of Chanticlere

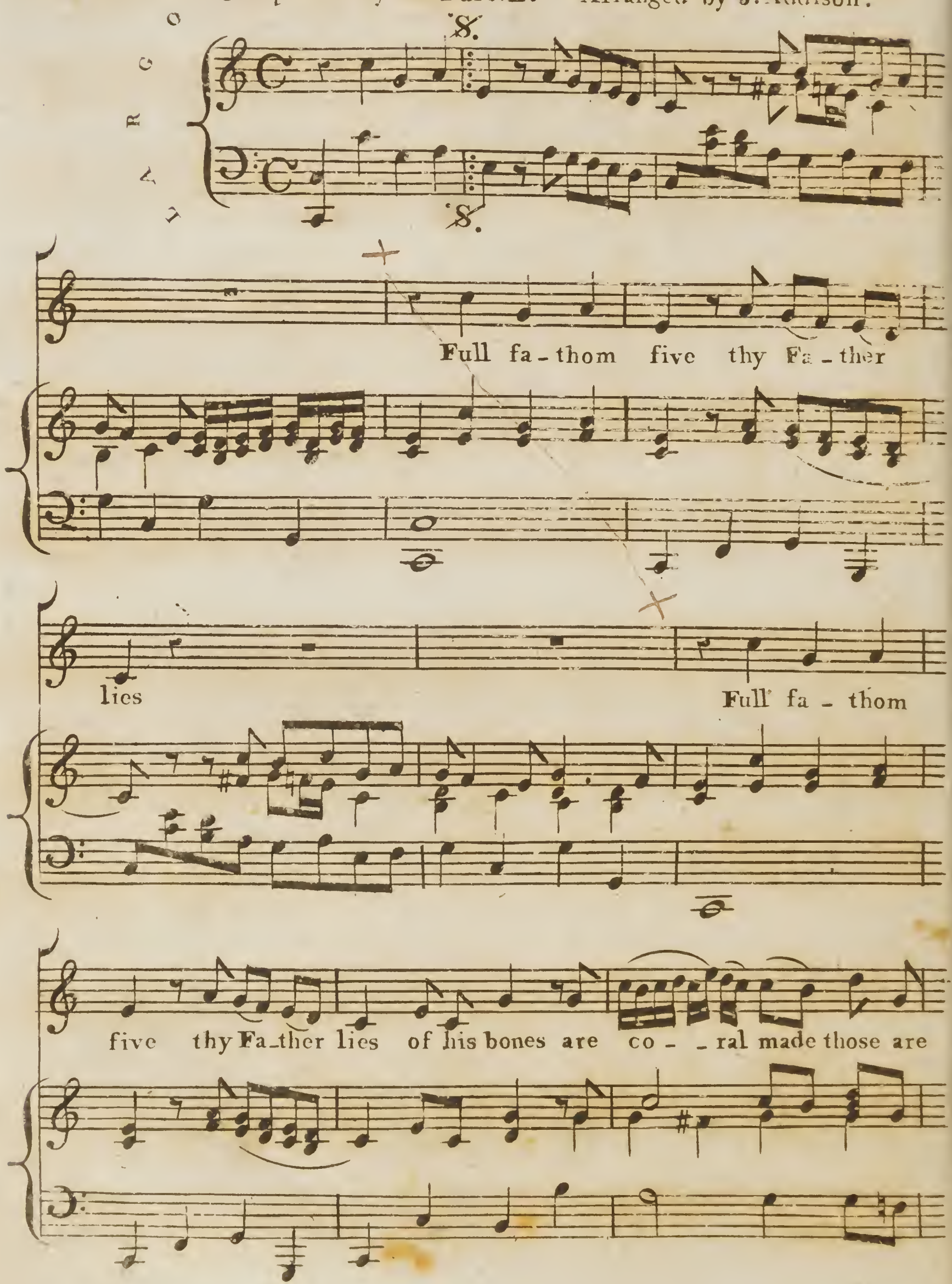
strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of. Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

FULL FATHOM FIVE.

Composed by H. Purcell. Arranged by J. Addison.



pearls that were his eyes no - - - - - thing of him that doth

1st 2d

fade fade But doth suffer doth suf_fer a sea

change In to some thing rich and strange But doth suffer doth suffer a

sea change in to some thing rich and strange.

CHORUS.

Com^d by Purcell. Arranged by J. Addison.

Soprano.

Sea Nymphs hourly ring his knell Hark now I hear them

Alto.

Sea Nymphs hourly ring his knell Hark now I hear them

Tenor.

Sea Nymphs hourly ring his knell Hark now I hear them

Bass.

Sea Nymphs hourly ring his knell Hark now I hear them

PIANO FORTE

ding dong ding dong bell hark now I hear them ding dong ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

Hark now I hear them Hark now I hear them Hark now I hear them

Hark now I hear them Hark now I hear them Hark now I hear them

Hark now I hear them Hark now I hear them I hear them

Hark now I hear them Hark now I hear them Hark now I hear them

DIM:

ding dong bell ding ding dong bell ding dong bell

ding dong bell ding ding dong bell ding ding dong bell

ding dong bell ding ding dong bell ding ding dong bell

ding dong bell ding ding dong bell ding ding dong bell

DIM:

NO MORE DAMS I'LL MAKE FOR FISH.

Comp^d by Smith

Arranged by J Addison

ALLEGRETTO.

Flutes

tutti

Horns

CALIBAN

No more dams I'll make for

Flutes

fish Nor fetch fi_ring at re_quiring Nor scrape trencher nor wash

Horns

dish Ban Ban Ca Cali_ban Has a new mas_ter get a new

man.

f

No more dams I'll make for fish No more

p

dams Ill make for fish Nor fetch fi_ring at re_

_quir_ing nor scrape trencher nor wash dish No more

dams I'll make for fish Nor fetch fi-- ring at re-

-- quiring nor scrape trencher nor wash dish Ban

f

Ban Ca Ca-li-ban has a new mas-ter get a new man

p

Ban Ban Ca Ca-li-ban has a new mas-ter

f *p*

has a new mas_ter has a new

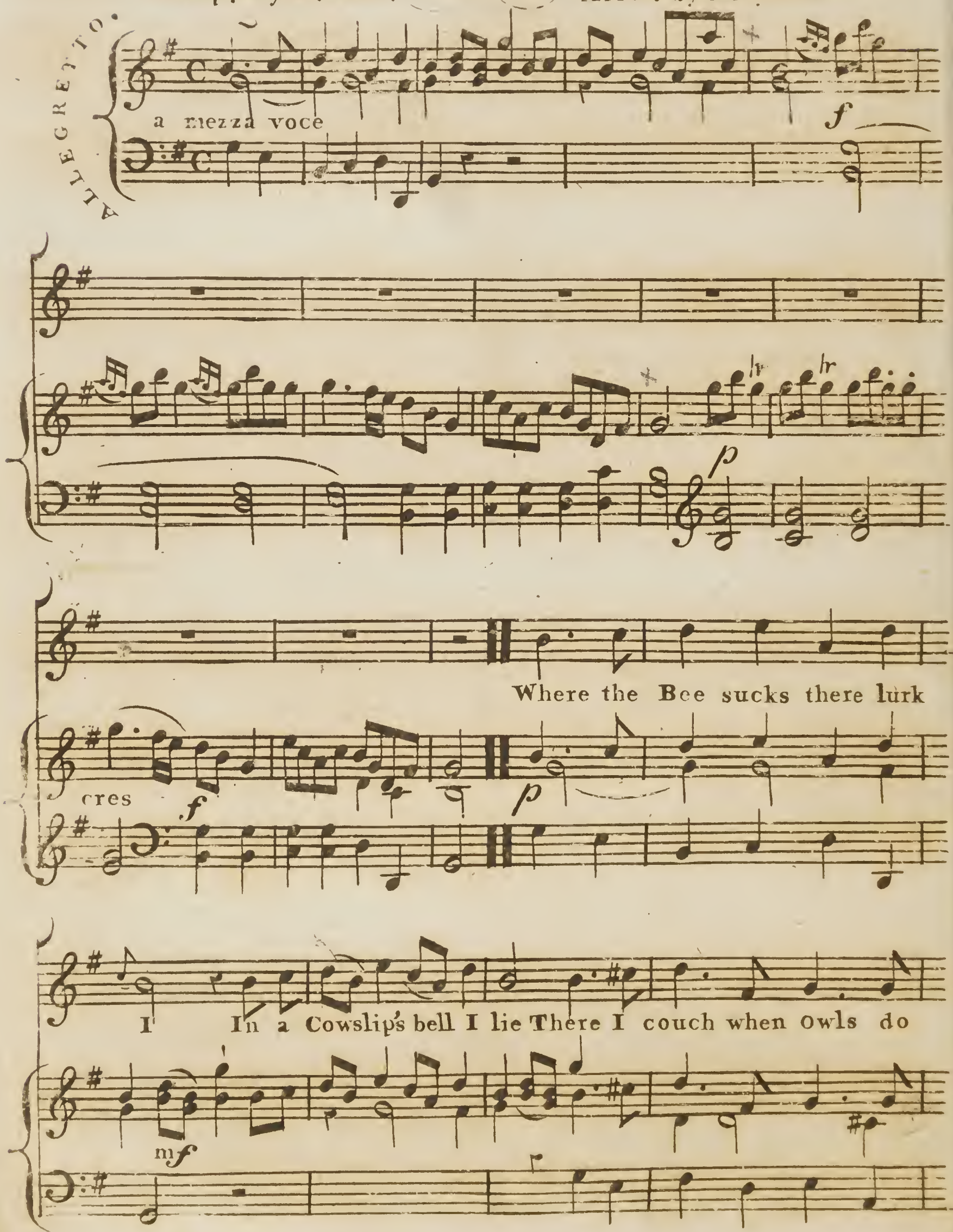
mas_ _ ter get a new man Ban Ban Ca Ca_li_

f

_ _ban has a new mas_ter get a new man.

WHERE THE BEE SUCKS.

Compd by Dr Arne. Arrand by J. Addison.



cry when Owls do cry when Owls do cry On a Bat's back do I

fly - - - - - - - - - - Af_ter sun set merrily

mf p

1st 2d

mer_ri_ly af_ter sunset mer_ri_ly. ly.

f f

sf

Merrily merrily shall I live now Under the blossom that hangs on the

p

bough merrily merrily shall I live now Un - der the

blossom that hangs on the bough Un-der the blossom that hangs on the

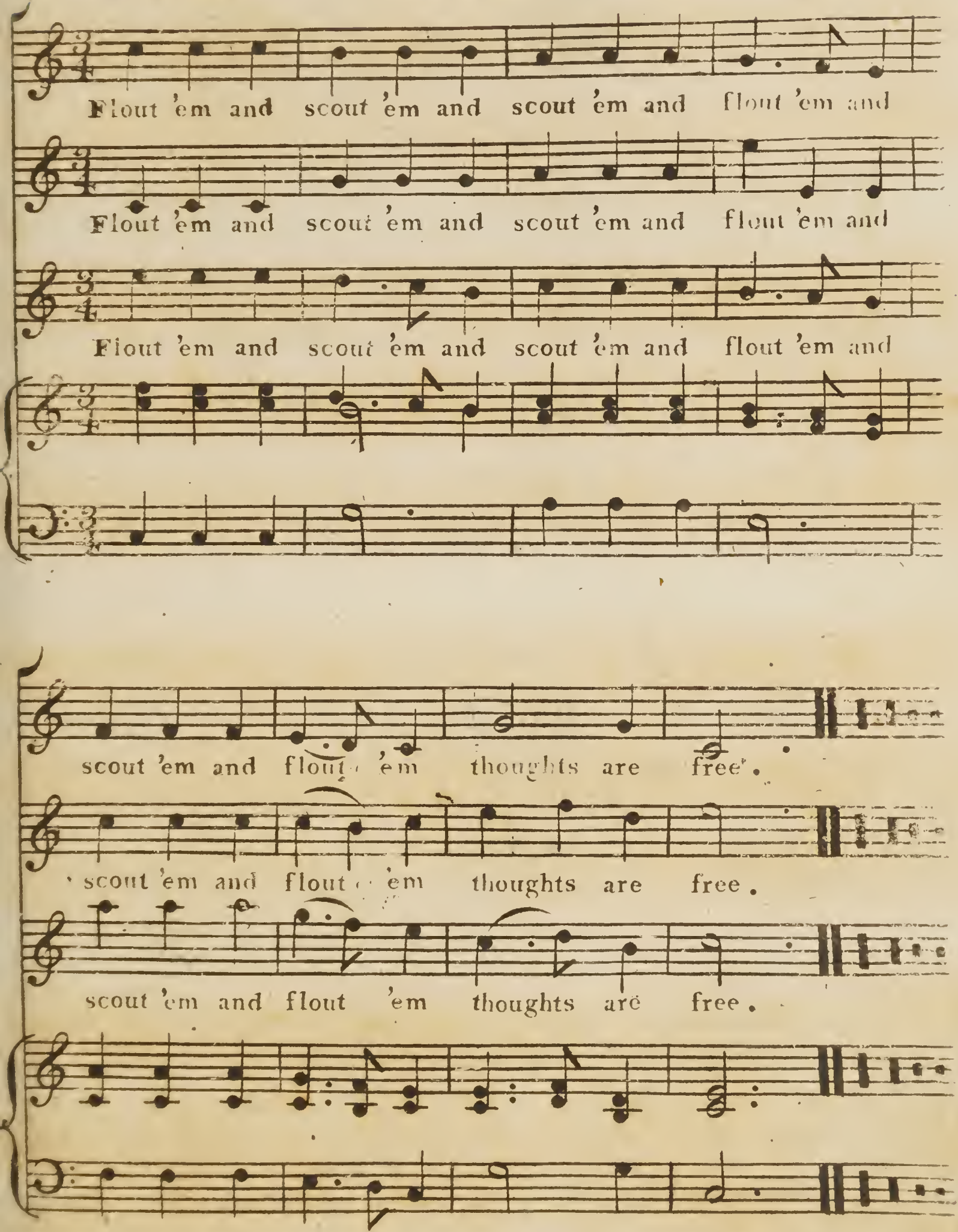
bough.

f

CATCH

STEPHANO, TRINCULO, AND CALIBAN.

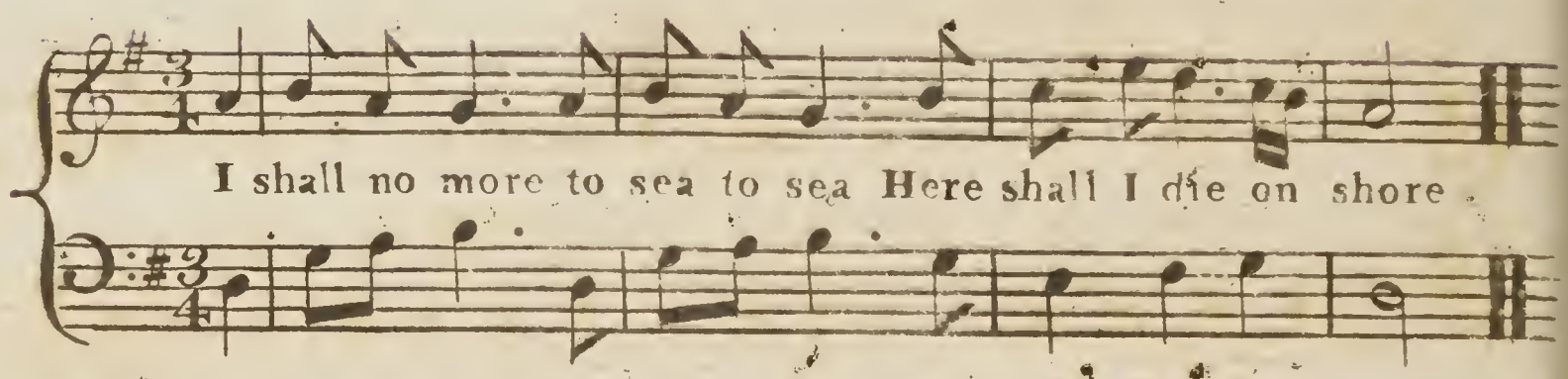
Comp^d by H. Purcell. Arranged by J. Addison.



STEPHAND'S SONGS

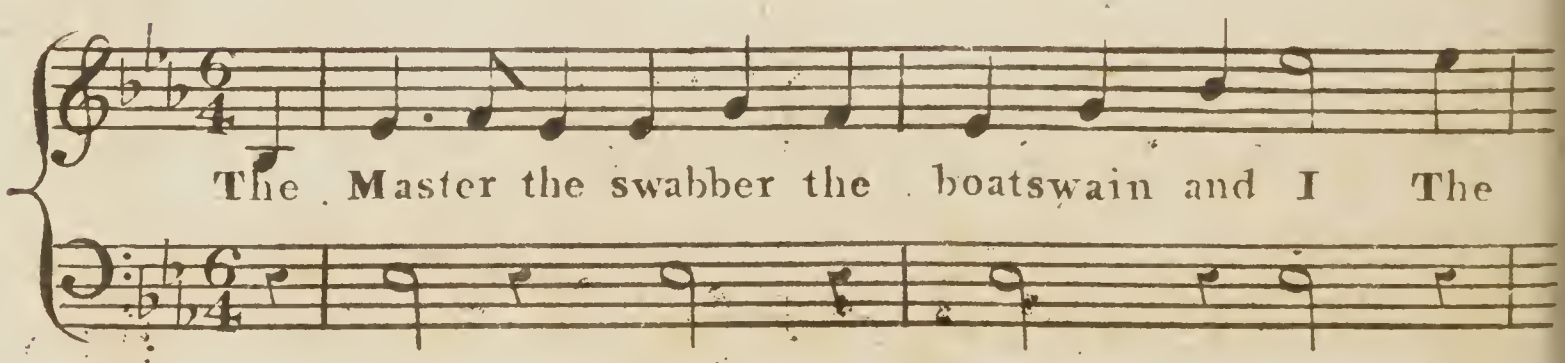
as Sung by

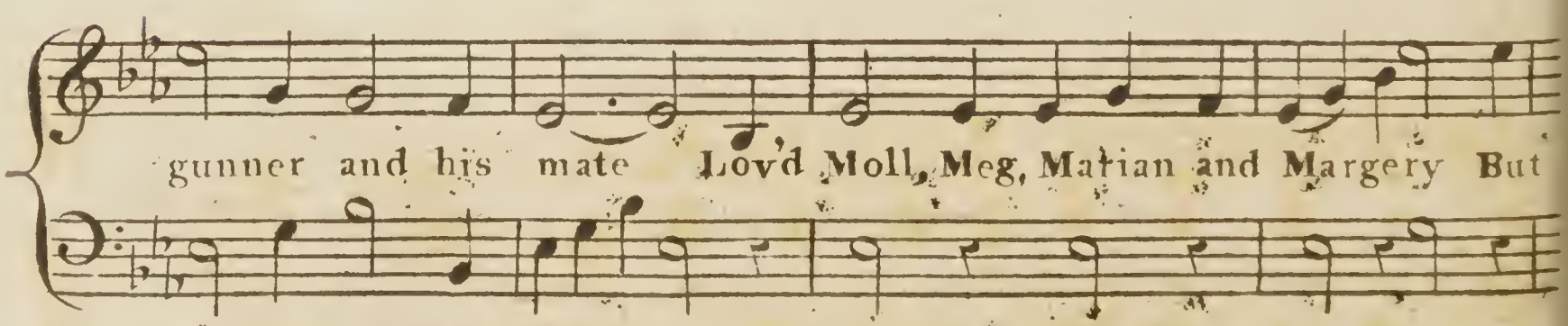
Mr. BANNISTER



Speaking. { This is a very scurvy tune to sing at a man's funeral: — Well, here's my comfort. (Drinks.)

THE MASTER THE SWABBER THE BOATSWAIN & I





In consequence of these little Pieces being performed without accompaniments, they are not to be found in either of the Theatrical Libraries, and have only been preserved orally; the above are collected and put into a regular form by Mr. Addison from the manner they were Sung by Mr. Bannister, at the Theatre Royal Drury Lane.

none of us cared for Kate, For she had a tongue with a

tang, that would cry to a Sailor go hang She

loved not the savour of tar or pitch While for a poor Tailor she

had a great itch Then to sea boys and let her go

hang Then to sea boys and let her go hang

WHILE YOU HERE DO SLEEPING LIE.

Composed & Arranged by J. Addison.

ANDANTE

While you here do sleep - ing lie, O - - pen

ey'd con - spi - - ra - cy,

O - - pen ey'd con - spi - - ra - - cy, His time doth

take, His time doth take.

f

If of life you keep a care shake off slumber

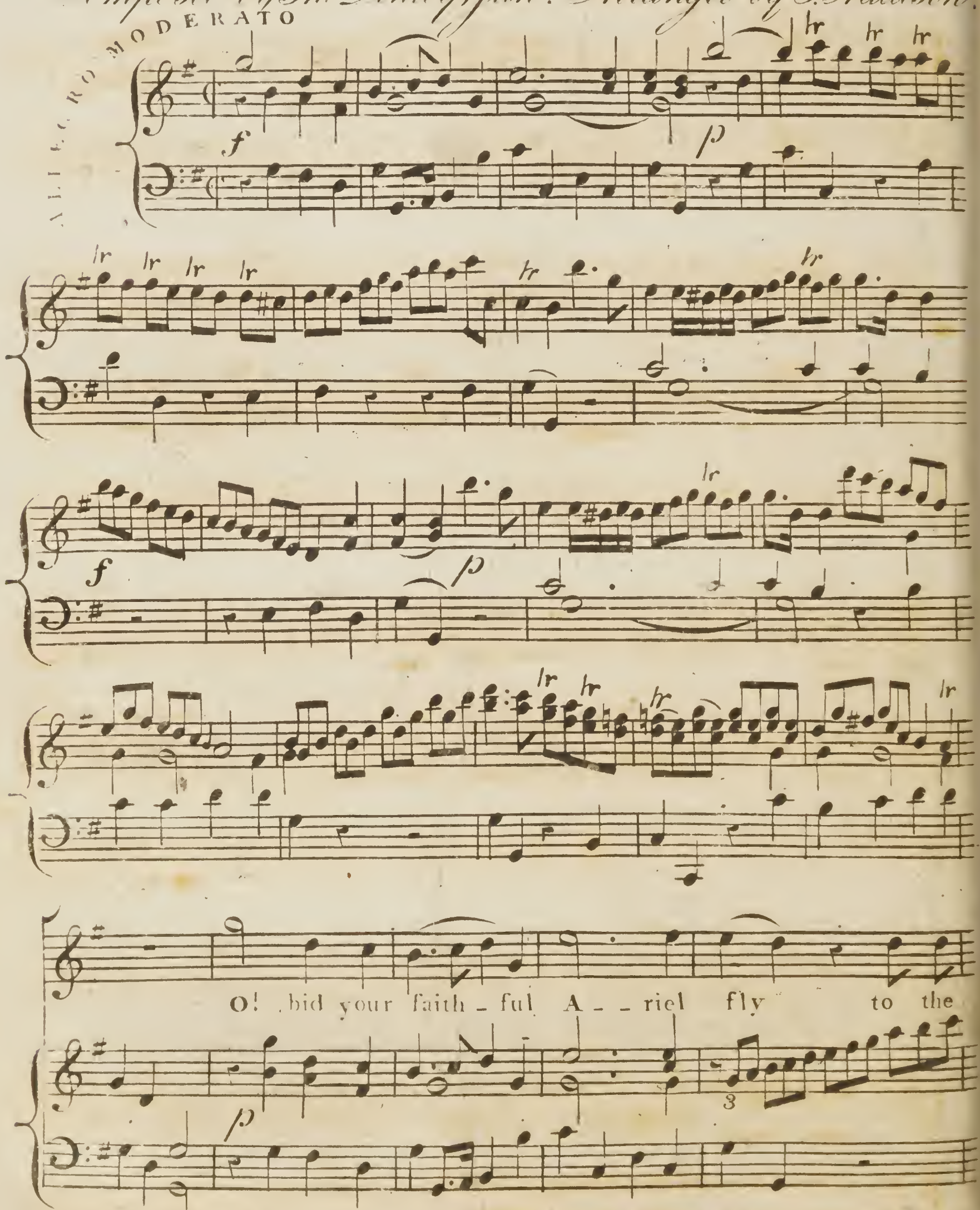
shake off slumber shake off slum_ber and be_ware. a_

wake. a wake. shake off

slum_ber and be_ware.

O! BID YOUR FAITHFUL ARIEL FLY.

Composed by Thos. Linley, Junr. Arranged by J. Addison.



This admird Song, following Symphony, and Grand Chorus, is Engrved from the Original M.S. by Permission of W. Linley Esqr. the above has never befo

far - - - - - - thest In - dia's sky And then at

thy a - fresh com - mand I'll tra - - - - - - -

- - - - - verse o'er - - - - - - - - - - - - the sil - - - - ver

sand I'll climb the mountains

been Publish'd but in an imperfect state, scarcely containing one third of the Composition.

plunge the deep I'll climb the mountains plunge the deep I like mortals

pp

never sleep I like mortals ne_ver sleep I like mortals

3

ne_ver sleep I like mor_ _ _ _ _ _ _ _ _ _ _ _ _ _

_ _ _ _ _ _ _tals ne_ _ _ _ _ _ver sleep O bid your

hr

cres *f* *p*

S.

faith_ _ful A_ _ _riel fly to the far_ _ _ _

S.

_ _ _ _ thest In_ _ _dies sky And then at thy a_

_ _ fresh com_mand I'll tra_vers o'er the sil_ver sand I'll

pp

travers o'er the silver sand I'll climb the mountains plunge the deep I'll

ff

climb, the mountains plunge the deep, I like mortals ne_ver sleep,

pp

I like mortals ne_ver sleep, I like mor - - - - - - - - - -

- - - - - - - - - - - - - - - - - - tals ne - - - - ver sleep

hr

What

e'er it be, not with ill will, but merrily, merrily,

Oboe

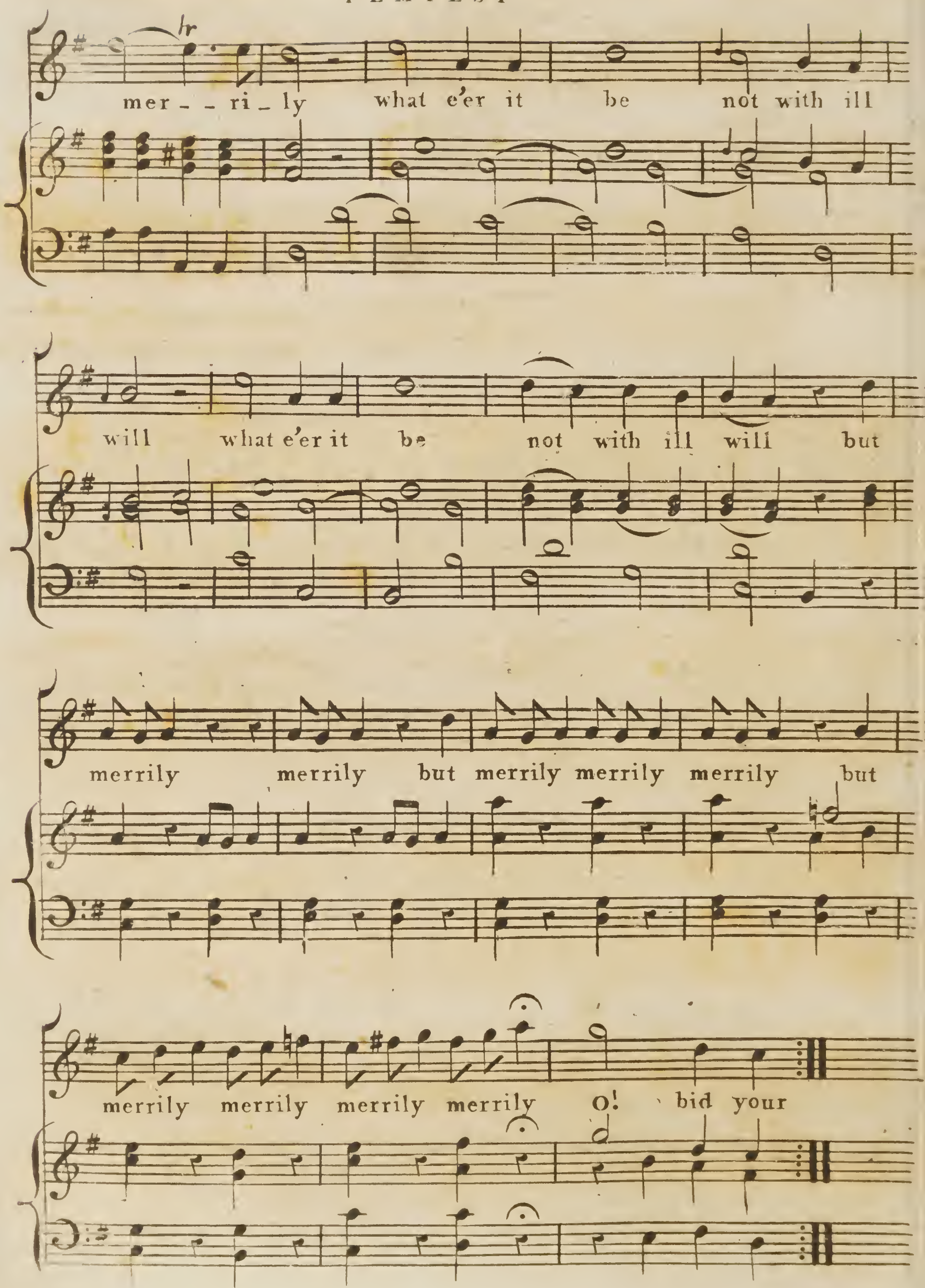
merrily, but merrily, merrily, merrily, what e'er it be,

Oboe

tr

not with ill will, but merrily, merrily,

merrily, merrily, not with ill will, but


mer - - ri - ly what e'er it be not with ill
will what e'er it be not with ill will but
merrily merrily but merrily merrily merrily but
merrily merrily merrily merrily O! bid your

SYMPHONY & GRAND CHORUS,

descriptive of a

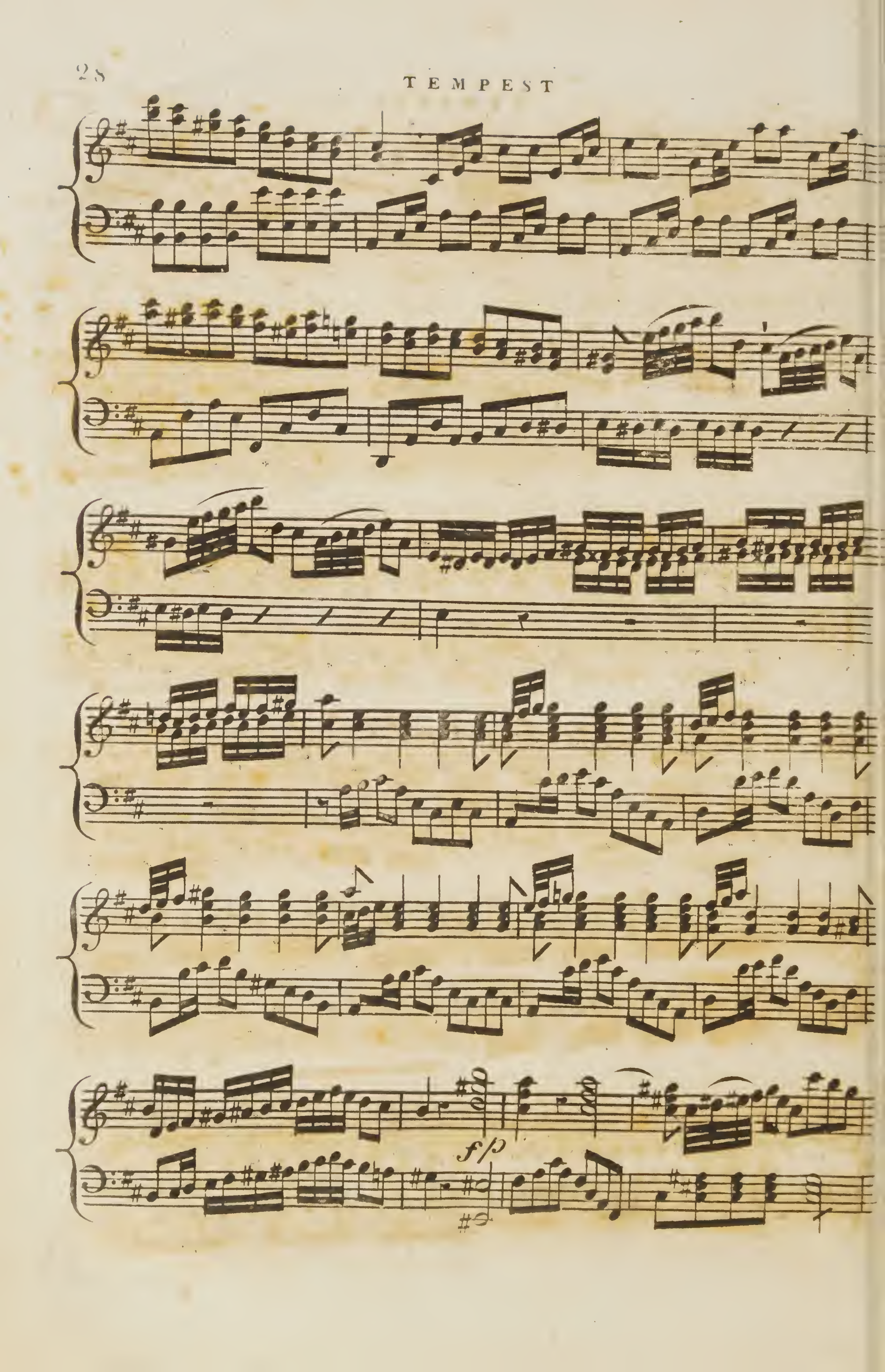
Storm & Shipwreck.

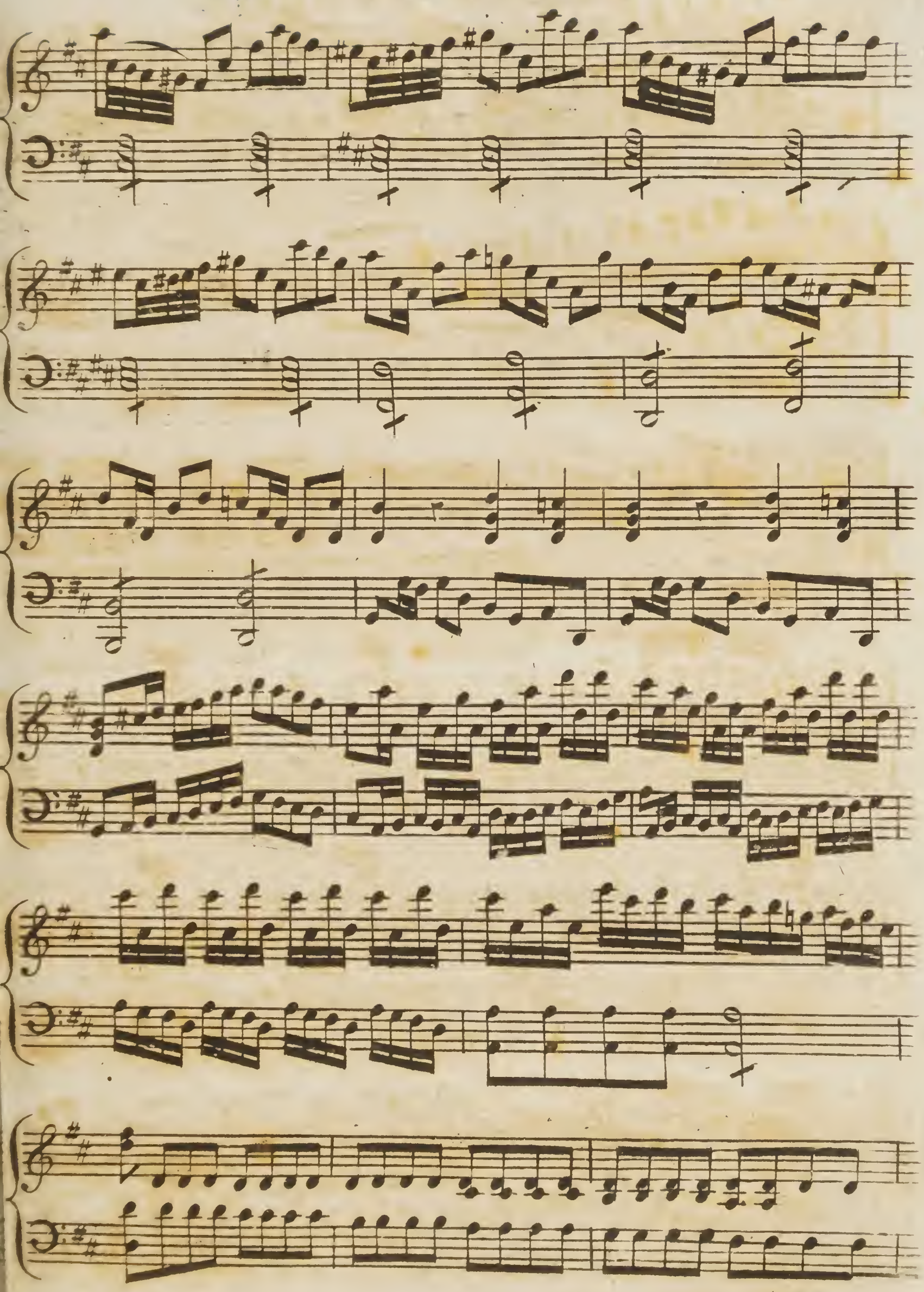
Composed by Thos Linley Junr. Arranged by J. Addison

MODERATO.

p

Cres


f/p



GRAND CHORUS

Treble.

A _ rise A _ rise A _

Alto.

A _ rise A _ rise A _

Tenor.

A _ rise A _ rise A _

Bass.

A _ rise A _ rise A _

_ rise Ye Spirits of the Storm Ap_pal the guilty

_ rise Ye Spirits of the Storm Ap_pal the guilty

_ rise Ye Spirits of the Storm Ap_pal the guilty

_ rise Ye Spirits of the Storm Ap_pal the guilty

Eye, Ye Spirits of the Storm, Ap-pal the guilty

Eye, Ye Spirits of the Storm, Ap-pal the guilty

Eye, Ye Spirits of the Storm, Ap-pal the guilty

Eye, Ye Spirits of the Storm, Ap-pal the guilty

Eye, Tear the wild Waves, ye migh-ty Winds tear

Eye, Tear the wild Waves, ye migh-ty Winds tear

Eye, Tear the wild Waves, ye migh-ty Winds tear

Eye, Tear the wild Waves, ye migh-ty Winds tear

tear tear tear the wild Waves ye migh - ty migh - - ty

tear tear tear the wild Waves ye migh - ty Winds

tear tear tear the wild Waves ye migh - ty migh - - ty

tear tear tear the wild Waves ye migh - ty migh - - ty

Winds ye fa - ted Light - ning fly ye Light ning

ye fated Light - - ning fly ye fa - ted Light - - - ning

Winds ye fa - ted Lightning fly ye Light - ning

Winds ye fa - ted Light - ning Light - ning

fly, Dart thro the Tempest of the

fly, Dart

fly, Dart

fly, Dart

p

Deep Dart Dart thro' the Tempest of the

Dart thro' the Tempest of Deep Dart thro' the Tempest of the

Dart Dart thro the Tempest of the Deep thro' the Tempest of the

Dart Dart Dart thro' the Tempest of the

deep and Rocks and Seas con_found and

deep and Rocks and Seas con_found and

deep and Rocks and Seas con_found and

deep and Rocks and Seas con_found and

f *p* *f* *p*

Rocks and Seas con_found Hark

Rocks and Seas con_found Hark

Rocks and Seas con_found Hark

Rocks and Seas con_found Hark

Hark how the vengeful thun - - - - - - - - - der roars

Hark how the vengeful thun - - - - - - - - - - der roars

Hark how the vengeful thun - - - - - - - - - - der roars

Hark how the vengeful thun - - - - - - - - - - der roars

a-mazement flames a - round a-mazement flames a-

a-mazement flames a - round a-mazement flames a-

a-mazement flames a - round a-mazement flames a-

a-mazement flames a - round a-mazement flames a-

round Behold the Fate de-voted Bark

round Behold the Fate de-voted Bark

round Behold the Fate de-voted Bark

round Behold the Fate de-voted Bark

dash'd dash'd dash'd on the trembling shore

dash'd dash'd dash'd on the trembling shore

dash'd dash'd dash'd on the trembling shore

dash'd dash'd dash'd on the trembling shore

dash'd dash'd dash'd on the trembling shore,

dash'd dash'd dash'd on the trembling shore,

dash'd dash'd dash'd on the trembling shore, mercy the

dash'd dash'd dash'd on the trembling shore,

p

mery the sink - - ing Wretches cry,

mercy the sink - - ing Wretches cry, mercy the

sink - - ing Wretches cry, mercy the sink - ing

mercy the sink - ing Wretches

mercy the sink _ ing sinking Wretches cry they're

sink_ing Wretch _ _ _ _ es cry

Wretches cry they're heard no

cry the sinking Wretch _ es cry

heard no more they're heard they're heard no more.

they're heard they're heard no more.

more they're heard no more they're heard no more.

they're heard no more they're heard no more.

no more they'er heard no more

no more they'er heard no more

no more they'er heard no more

no more they'er heard no more

1 2 3 4

Sym:

5 6 7

Hark hark hark how the vengeful thun - - - - der

Hark hark hark how the vengeful thun - - - - der

Hark hark hark how the vengeful thun - - - - der

Hark hark how the vengeful thun - - - - der

roars A - maze - ment flames a -

roars A - maze - ment flames a -

roars A - maze - ment flames a -

roars A - maze - ment flames a -

_ round behold the fate devo_ted bark

_ round Behold the fate devo_ted bark behold the

_ round mercy the sink _ ing wretch_es

_ round mercy mercy the

mer_cy the sink _ _ ing sink _ _ ing

fate de_vo _ ted bark

cry mercy the sinking wretch

sink _ _ ing wretch _ _ es cry the

wretches cry

wretches cry

wretches cry

p *pp*

A_ rise, A_ rise, A_ rise, Ye

A_ rise, A_ rise, A_ rise, Ye

A_ rise, A_ rise, A_ rise, Ye

A_ rise, A_ rise, A_ rise, Ye

Spi_rits of the Storm, Ap_pal the Guil_ty

Spi_rits of the Storm, Ap_pal the Guil_ty

Spi_rits of the Storm, Ap_pal the Guil_ty

Spi_rits of the Storm, Ap_pal the Guil_ty

eye ye Spirits of the storm

eye ye Spirits of the storm behold the

eye ye Spirits of the storm

eye ye Spirits of the storm behold the fate devo_ted

behold the fate - de_vo - - ted bark the

fate devo - ted bark devo_ted bark the

behold the fate - de_vo - ted

bark behold the fa - - - - - ted bark the

fate de_vo_ _ted bark mer_cy the

fate de_vo_ted bark dash'd

bark de_vo_ ted bark dash'd on the trembling

fate de_vo_ _ted bark dash'd

sink _ _ _ ing wretches cry dash'd on the trembling

dash'd on the trembling shore on the trembling shore

shore mercy mercy the

mercy sink _ _ _ing wretch _ _ es

shore on the trembling shore mercy the

mer_cy the wretch _ _ _ es cry mer_cy

sink _ _ _ing wretch _ _ _ es cry

cry _ _ _ _ dash'd on the trembling shore

sink _ ing wretches sink _ ing wretches cry

the sink _ _ _ _ ing sink _ ing wretches cry

mercy the sink _ ing sink _ ing wretches cry

mercy mercy the sink _ ing wretches cry

dim:

mer - cy they're

mer - cy they're

mer - cy they're

mer - cy they're

pp

heard no more.

heard no more.

heard no more.

heard no more.

p

KIND FORTUNE SMILES.

Com: by H. Purcell. Arrang'd by J. Addison.

MODERATO

Kind - - - - fortune

smiles and she Hath yet - - - - - - - - in store for thee Some

1st 2d

strange - - - - - - - - - fe - li - - ci - ty li - - ci - ty

poco moto.

follow follow me follow follow me follow follow me

follow follow follow follow follow follow fol - - - - -

- - - - - - low me and you shall see follow follow

me and you shall see follow me and you shall see.

CHORUS

1st. Treble.

Follow fol_low me fol_low follow

2d. Treble.

Follow fol_low me fol_low follow

Tenor.

Follow follow me

Bass.

Follow follow me

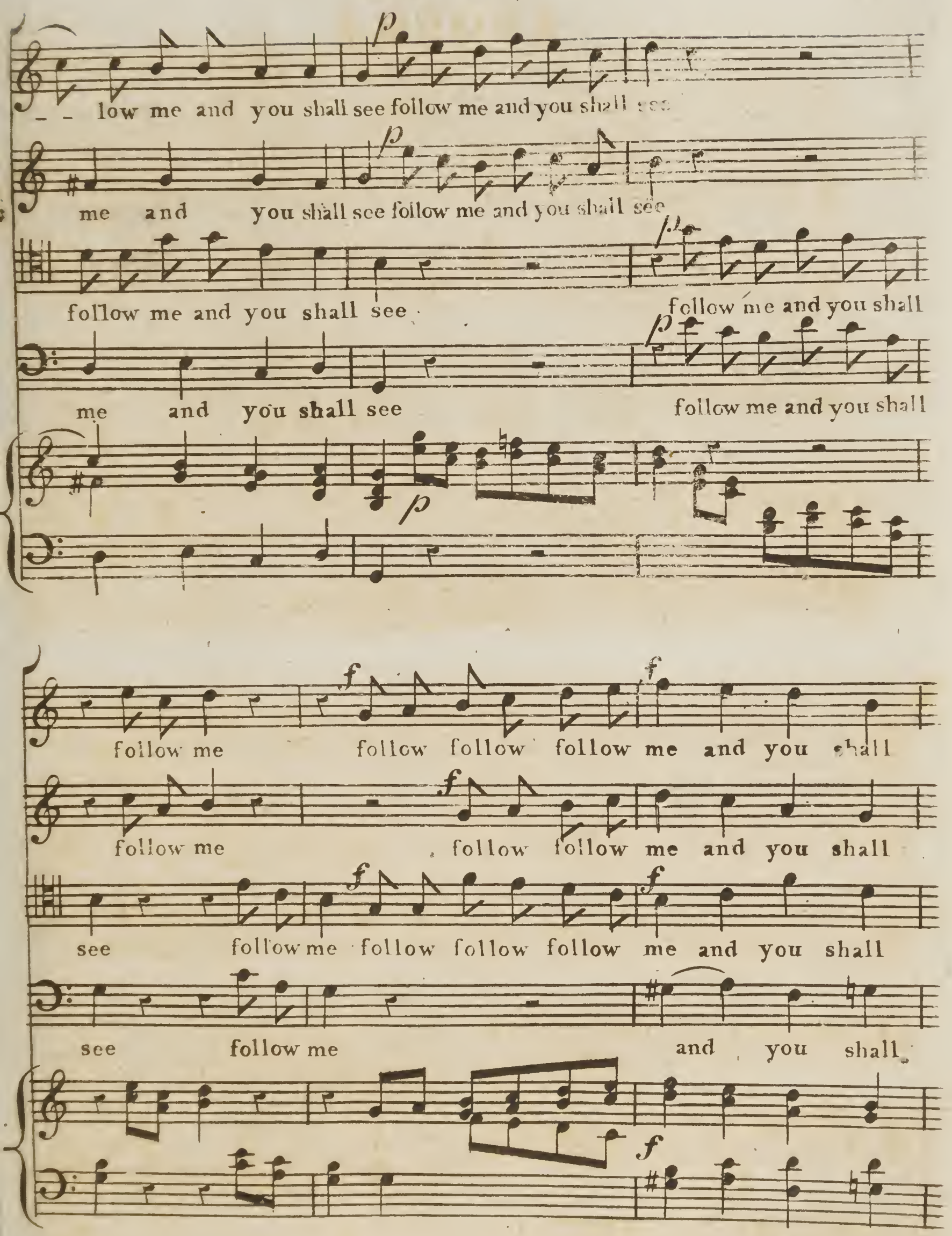
f

me And you shall see and you shall see fol_low fol_

me And you shall see and you shall see fol_ _ low

fol_low me And you shall see shall see shall see

fol_low me And you shall see shall see fol_ _ _ low


p
low me and you shall see follow me and you shall see
p
me and you shall see follow me and you shall see
follow me and you shall see
p
follow me and you shall
p
me and you shall see
follow me and you shall
p
f
follow me follow follow follow me and you shall
f
follow me follow follow me and you shall
f
see follow me follow follow follow me and you shall
f
see follow me and you shall
f

see - - - - - - - - - follow follow me and

see follow follow follow follow me and

see follow follow follow fol-low follow me and

see follow follow me and

you shall see fol-low me and you shall see.

you shall see fol-low me and you shall see.

you shall see fol-low me and you shall see.

you shall see fol-low me and you shall see.

DRY THOSE EYES.

Comp: by H. Purcell. Arrang^d by J. Addison.

ANDANTE

ARIEL

Dry those eyes which are o'er flow ing All your storms are o ver

blowing while you in this Isle are bi - ding you shall

feast - - - - - - - - - - - - - with - - out pro - vi - ding -

cres

ev - - ry dain - - ty you can think of

ev'- - ry wine - - - - - - - - - - - - - - - - - that you can

drink of shall be yours and want - - - - - - - - - - - - - - -

- shall!

shun you Ce - - res bles - sing Ce - res bles - - sing

Ce - - res bles - - - - - - - - - - - sing so is

on you Ce - - res bles - - - - - - - - - - -

sing so is on you

WHERE DOES THE BLACK FIEND

Comp^d by H. Purcell. Arraged by J. Addison

ARCO.

Fagotti soli

1st VOICE.

Where does the black Fiend Am - - - - bi - tion re - - side With the mischievous De - vil of

2^d VOICE.

Pride. In the lowest and dark - - est cavern of

1st. Voice.

hell, Both Pride and Am - bi - tion do dwell. Who

2d. Voice.

are the chief leaders of the damn'd host. Proud

Monarchs who ty - - - - - - - - ranize most.

CHORUS

ff

In Hell In Hell with flames they shall

In Hell In Hell with flames they shall

In Hell In Hell with flames they shall

In Hell In Hell with flames they shall

reign And for e_ver for e_ver And for e_ver for

reign And for e_ver And for

reign And for e_ver for e_ver And for e_ver for

reign _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

e_ver and for e_ver shall suf_fer the pain In

e_ver and for e_ver shall suf_fer the pain In

e_ver and for e_ver shall suf_fer the pain In

and for e_ver shall suf_fer the pain In

hell in hell with flames he shall reign And for

hell in hell with flames he shall reign

hell in hell with flames he shall reign And for

hell in hell with flames he shall reign - - - -

e_ver for e_ver and for e_ver for e_ver and for

and for e_ver and for e_ver for

e_ver for e_ver and for e_ver for e_ver for

and for

e_ver shall suffer the pain.

e_ver shall suffer the pain.

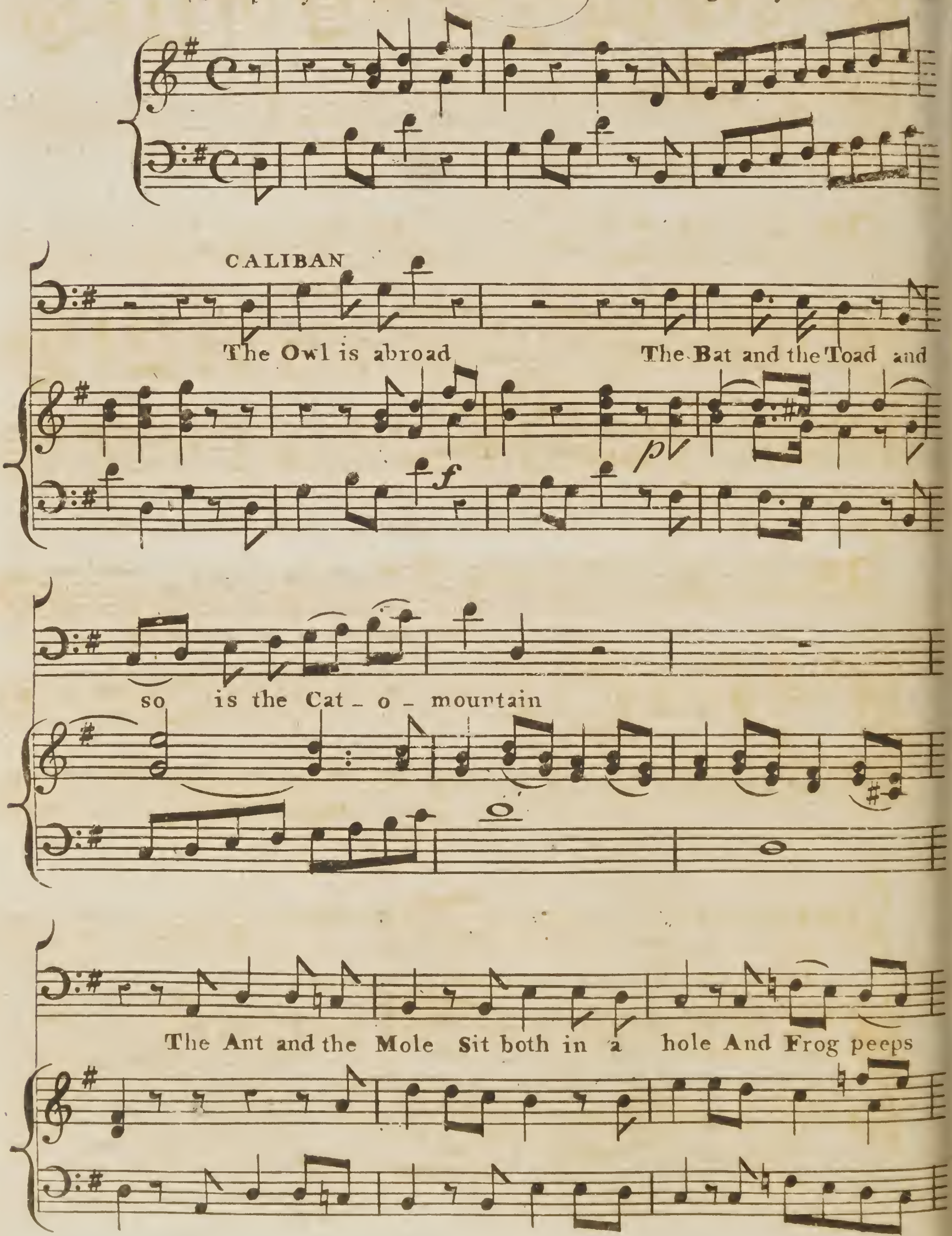
e_ver shall suffer the pain.

e_ver shall suffer the pain.

pp

THE OWL IS ABROAD.

Comp^d by J. Smith. Arranged by J. Addison.

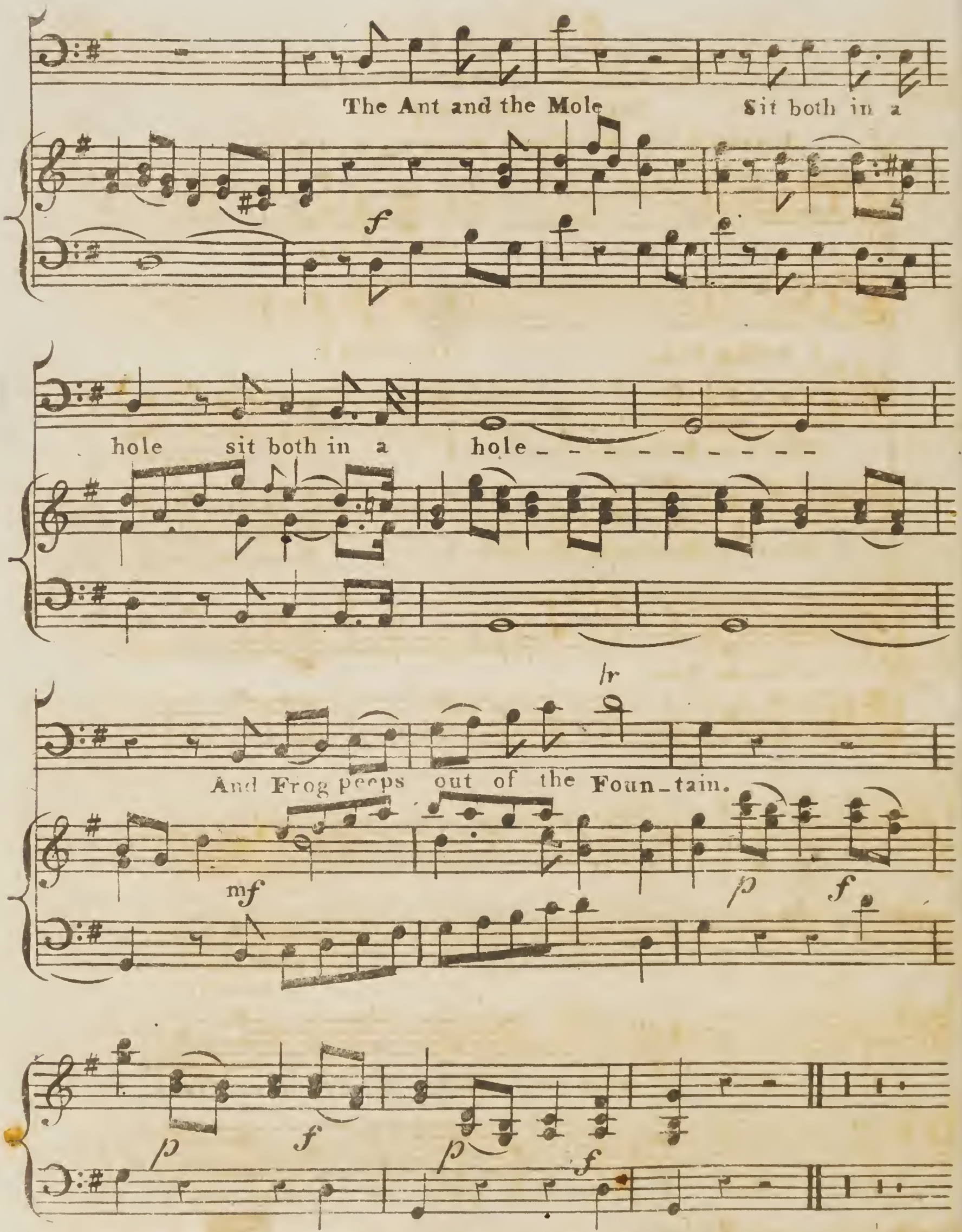


out of the Foun - - - tain - - - - - - - - - - - -

and Frog peeps out of the Foun - - tain

The Owl is a - broad The Bat and the

Toad And so is the Cat - o - moun - tain

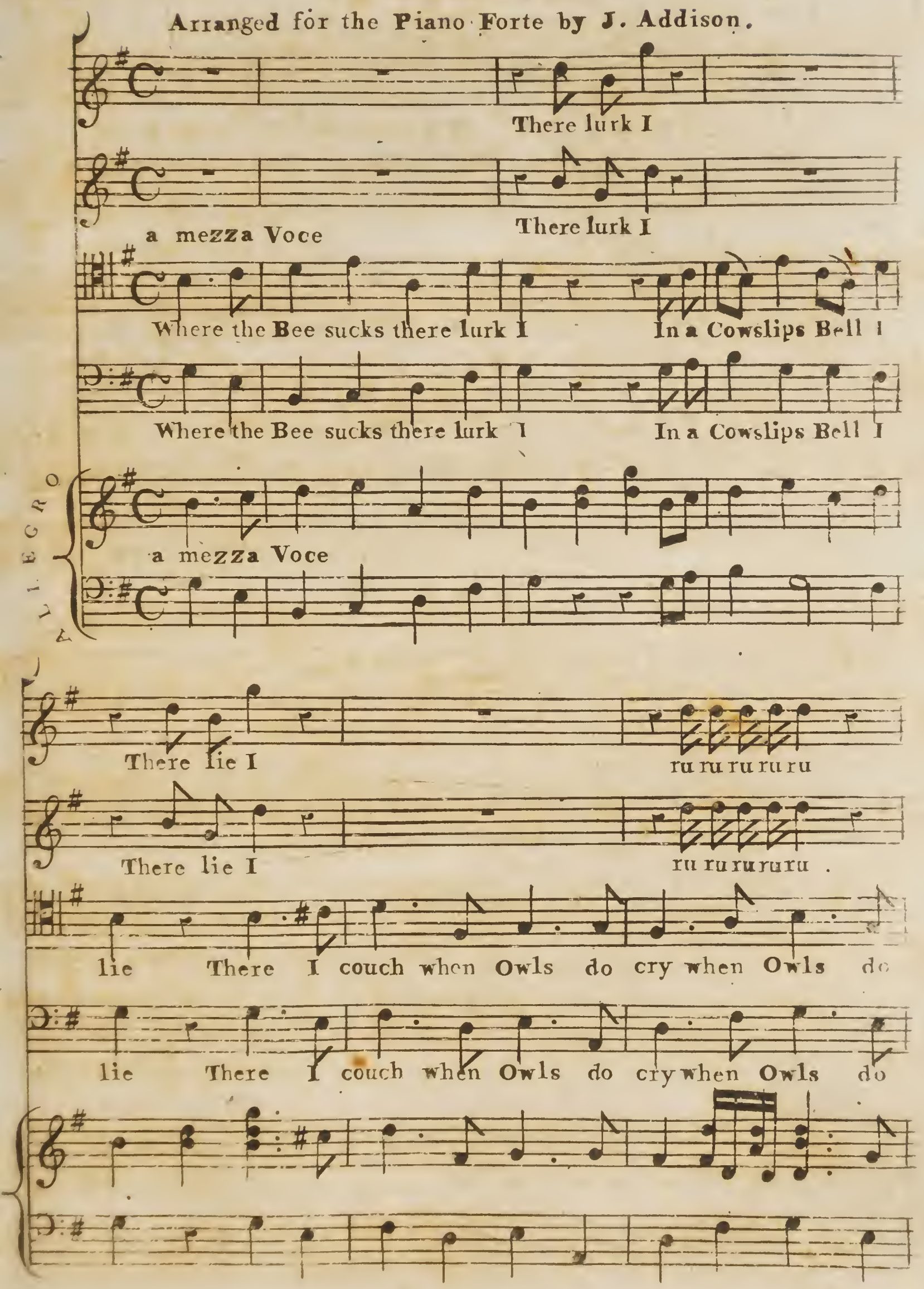


END OF THE TEMPEST.

For the Quartett, (Where the Bee sucks) usually sung as a Finale to this Play, See MIDSUMMER-NIGHTS DREAM.

FINALE

QUARTETT HARMONIZED
BY W. JACKSON.
Arranged for the Piano Forte by J. Addison.



ru ru ru ru ru ru ru ru ru ru do I

ru ru ru ru ru ru ru ru ru ru do I fly

cry when Owls do cry On a Bats back do I

cry when Owls do cry On a Bats back

fly do I fly do I fly do I fly

do I fly do I fly do I fly

fly Cres *f* *p* After Sun-set merrily

do I fly do I fly *p* After Sun-set merrily

Cres *f* *p*

af_ter Sun_set mer_ri_ly mer _ _

af_ter Sun_set mer_ri_ly mer _ _

merrily af_ter Sun_set mer_ri _ ly mer_ri_ly mer_ri_ly

merrily af_ter Sun_set mer_ri _ ly mer_ri_ly

_ _ _ _ _ _ _ _ _ _ _ _ ri_ly merrily shall I live

_ _ _ _ _ ri_ly merrily shall I live now shall I live

merrily shall I live now shall I live now

mer _ _ _ _ _ _ _ _ _ ri_ly

now Un_der the Blossom that hangs on the Bough merri_ly

now Un_der the Blossom merri_ly

shall I live now Un_der the Blossom

merri_ly shall I live now merri_ly

merrily mer _ _ _ _ _ _ _ _ _ _ ri_ly

merrily mer _ _ _ _ _ _ _ _ _ _ _ ri_ly

merrily merrily mer _ _ _ _ _ rily

merrily merrily mer _ _ _ _ _ rily

merrily shall I live now un_der the Blossom that hangs on the

merrily shall I live now un_der the Blossom that hangs on the

merrily un_der the Blossom that hangs on the

merrily un_der the Blossom that hangs on the

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

Bough merrily merrily shall I live now merrily merrily shall I live

p *f*

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

now, under the Blossom that hangs on the Bough under the

f

Blossom that hangs on the Bough. *p* All we Faries all we

Blossom that hangs on the Bough. *p* All we Faries all we

Blossom that hangs on the Bough.

Blossom that hangs on the Bough. *p* All we Faries

p

cres

Faries that do run that do run by the triple He_cates

cres

Faries that do run that do run by the tri_ple

all we Faries all we Faries that do run by the

cres

all we Faries that do run that do run by the tri_ple

cres

f

beam from the presence of the Sun from the presence of the

f

Hecates beam from the presence of the

f

triple Hecates beam from the presence of the Sun

f

Hecates beam from the presence of the Sun

f

Sun follow darkness as a dream follow darkness as a

Sun follow darkness as a dream follow darkness as a

from the presence from the presence of the Sun follow darkness as a

from the presence of the Sun _ _ fol _ low darkness as a

dim do

dream _ _ _

Over

dream as a dream

dim do

dream as a dream

Over Hill over Dale thorough Bush thorough Briar

dream as a dream

Over Hill

Over Dale

dim do

Park over Pale thorough Flood thorough Fire over Dale

Over Park over Pale over Dale

over Hill thorough

over Hill thorough

over Park thorough Flood thorough Fire over

over Park thorough Flood thorough Fire

Bush thorough Briar over Pale thorough Flood thorough Fire

Bush thorough Briar over Pale thorough Flood thorough Fire

Hill over Dale thorough Bush thorough Briar over Hill over Dale thorough

over Hill over Dale thorough

Bush thorough Briar over Park over Pale

Bush thorough Briar over Park over Pale

over Park over Pale thorough

over Park over Pale

mf p

thorough Flood thorough Fire thorough Fire over Dale

mf p

thorough Flood thorough Fire thorough Fire over Dale

mf p

Flood thorough Fire thorough Fire over Hill thorough

mf p

thorough Flood thorough Fire thorough Fire over Hill thorough

mf p

1st time

f

over Park thorough Flood thorough Fire thorough Fi

f

over Park thorough Flood thorough Fire thorough Fi

f

Bush thorough Briar over Pale thorough Flood thorough Fire thorough Fi

f

Bush thorough Briar over Pale thorough Flood thorough Fire thorough Fi

1st time

f

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

p

Park over Pale thorough Flood thorough Fire p Mer - - - -

Park over Pale thorough Flood thorough Fire - - - - - - - Merrily

p

Park over Pale thorough Flood thorough Fire - - Merrily Merrily shall I live

Park over Pale thorough Flood thorough Fire tr tr

p

- - - - ri_ly merrily shall I live now un_der the

merrily shall I live now shall I live now

now shall I live now shall I live

mer - - - - - - - - - ri_ly merrily shall I live

Blossom that hangs on the Bough merrily merrily mer - -

un_der the Blossom merrily merrily mer - -

now under the Blossom merrily merrily

now merrily merrily merrily

f

rily merrily shall I live now under the

f

rily merrily shall I live now under the

f

mer rily merrily under the

f

mer rily merrily under the

hr hr hr

f

p

Blossom that hangs on the Bough merrily merrily shall I live

p

Blossom that hangs on the Bough merrily merrily shall I live

p

Blossom that hangs on the Bough merrily merrily shall I live

p

Blossom that hangs on the Bough merrily merrily shall I live

hr hr

p

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

now merri_ly merri_ly shall I live now un_der the

f *hr* *hr*

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

Blossom that hangs on the Bough under the Blossom that hangs on the Bough

ff

FINE

MEASURE FOR MEASURE.

Arranged for the Piano Forte by Mr. Addison.

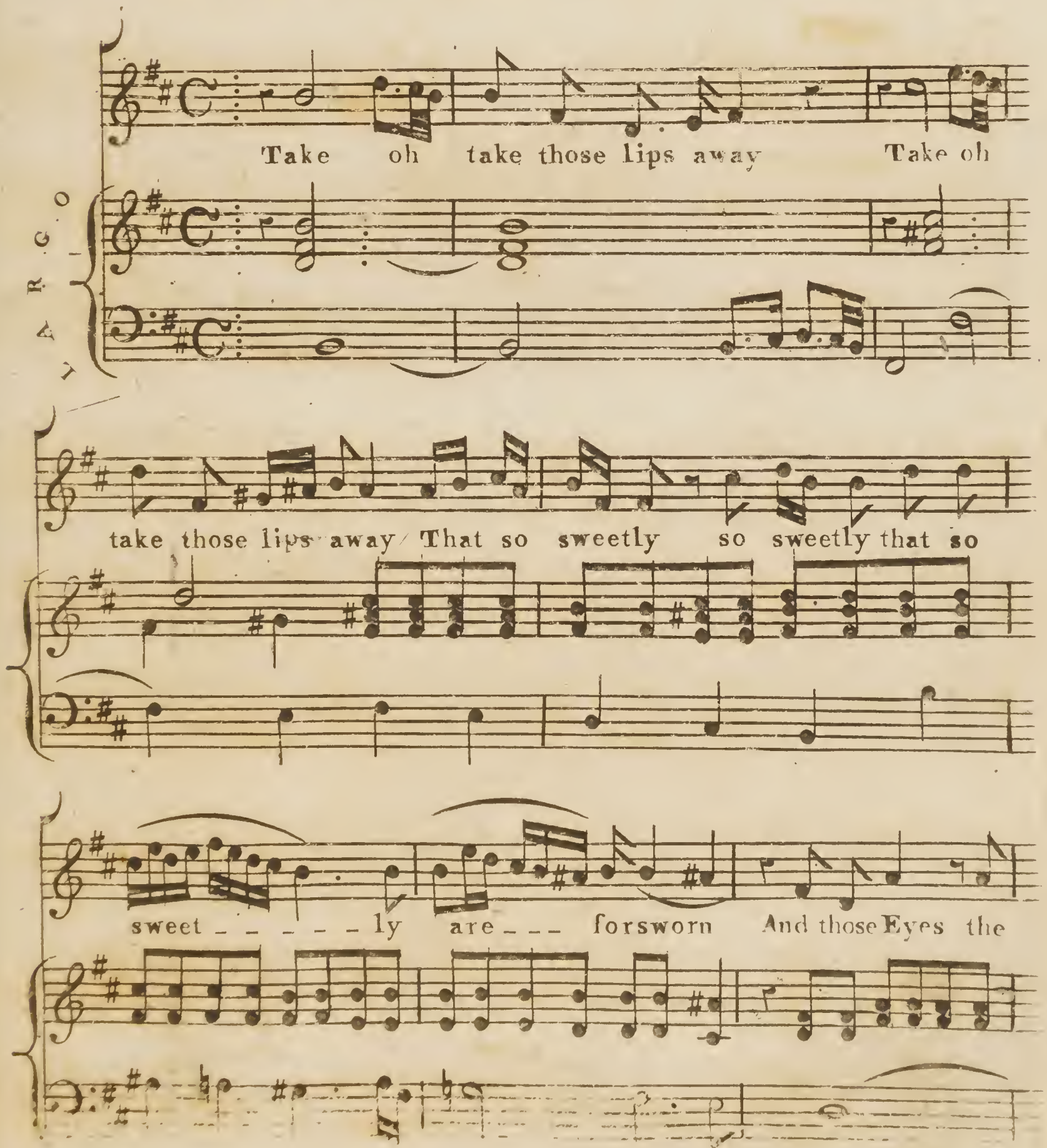
TAKE, O TAKE THOSE LIPS AWAY.

Published by Jno. Caulfield, 7, Fountain Court, Strand.

TAKE OH TAKE THOSE LIPS AWAY,

Composed by Weldon. Arranged by J. Addison.

Act 4. Scene 1.



break _ _ _ _ _ _ _ of day Lights that do mis_

_ _ lead _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ the

1st time 2d time

morn morn But my kis _ ses

bring a _ _ gain But my kis_ses bring a _ _ gain

bring bring bring bring bring - - - - -

- - - a - gain

f

But my kis - ses bring a - gain But my kis - ses

bring a - - gain Seals of love Seals of love tho

seal'd

tho' seal'd in vain Seals of love

tho

seal'd in vain tho seal'd in vain

THE Two Gentlemen of VERONA

Composed by Dr. Arne.

Arranged for the Piano Forte by Mr. Addison.

WHO IS SYLVIA?

Published by J. Caulfield, 7, Fountain Court Strand.

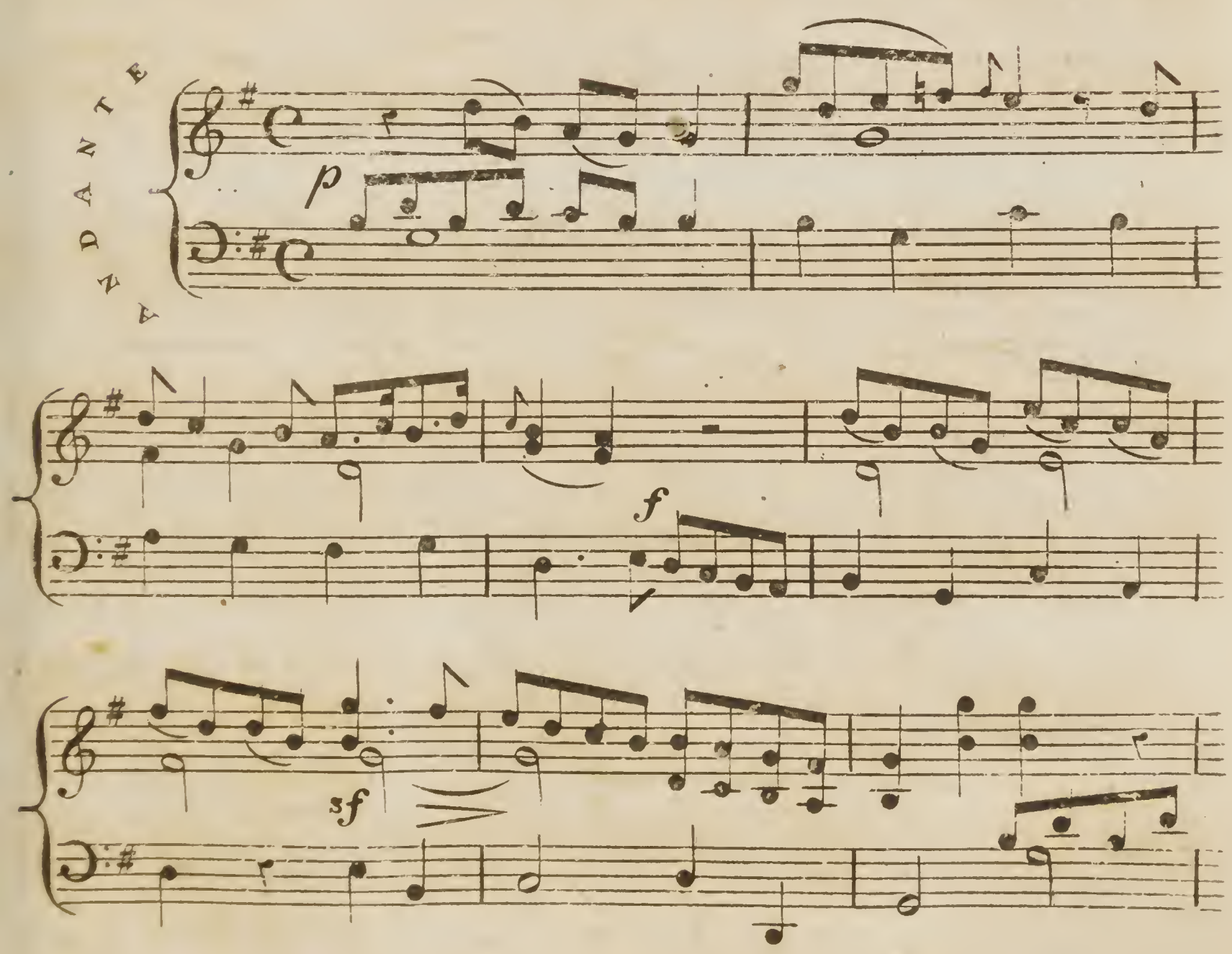
Jones sculp.

Serenade

TWO GENTLEMEN OF VERONA.

Composed by Dr. Arne. Arranged by Mr. Addison.

ACT 4. SCENE 2.



Who is Sil - via? what is she? That

all our Swains com - mend her; Ho - ly, Fair, and

wise is she, The heavens such grace did

lend her; That She might ad - mir - - - - - - - ed

1st 2d

be be Is she

kind as she is fair For beau_ty dwells with kindness

Love does to her eyes re_pair to help him of his

1st 2d

blindness And be_ing help'd inha_ _bits there. there.

VIVACE

Then to Sil_via let us sing That Silvia is ex_celling,

Then to Sil_via let us sing That Silvia is ex_celling,

Then to Sil_via let us sing That Silvia is ex_celling,

VIVACE

mf

Then to Sil_via let us sing That Sil_via is ex_celling,

Then to Sil_via let us sing That Sil_via is ex_celling,

Then to Sil_via let us sing That Sil_via is ex_celling,

pp

mf

This part may be sung as a Solo taking the upper line.

she ex_cells all mortal things up_on the dull Earth dwelling; To

she ex_cells all mortal things up_on the dull Earth dwelling; To

she excells all mortal things up_on the dull Earth dwelling; To

p *f*

her let us garlands bring. To her let us gar_lands bring.

her let us garlands bring. To her let us gar_lands bring.

her let us garlands bring. To her let us gar_lands bring.

mf

she ex-cells all mortal things up-on the dull Earth dwelling To

she ex-cells all mortal things up-on the dull Earth dwelling To

she ex-cells all mortal things up-on the dull Earth dwelling To

f *p*

her let us garlands bring. To her let us garlands bring.

her let us garlands bring. To her let us garlands bring.

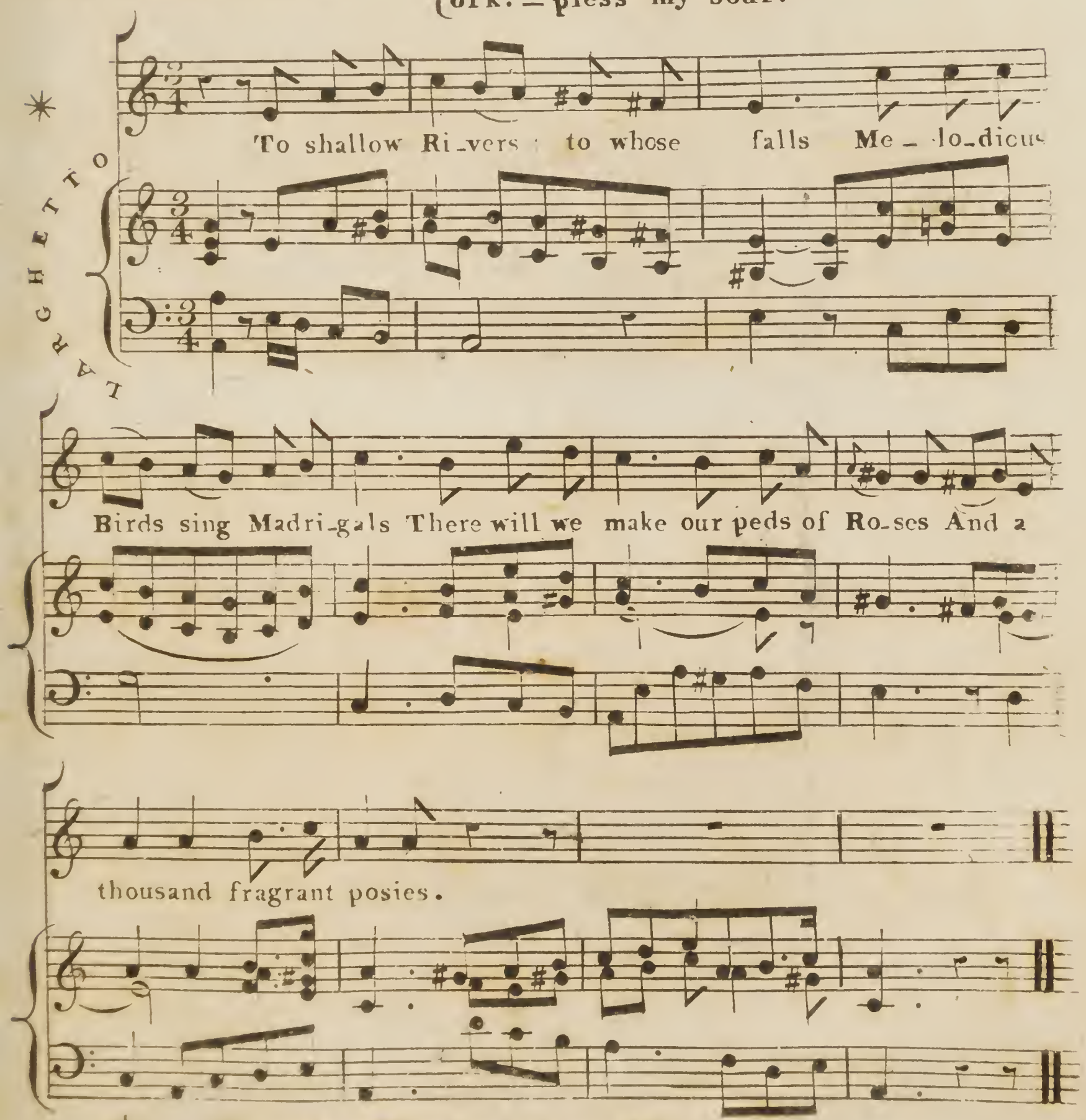
her let us garlands bring. To her let us garlands bring.

dolce *p*

MERRY WIVES OF WINDSOR

Act 3. Scene 1.

SIR HUGH EVANS. {When I have good opportunities for the 'ork: – pless my Soul!

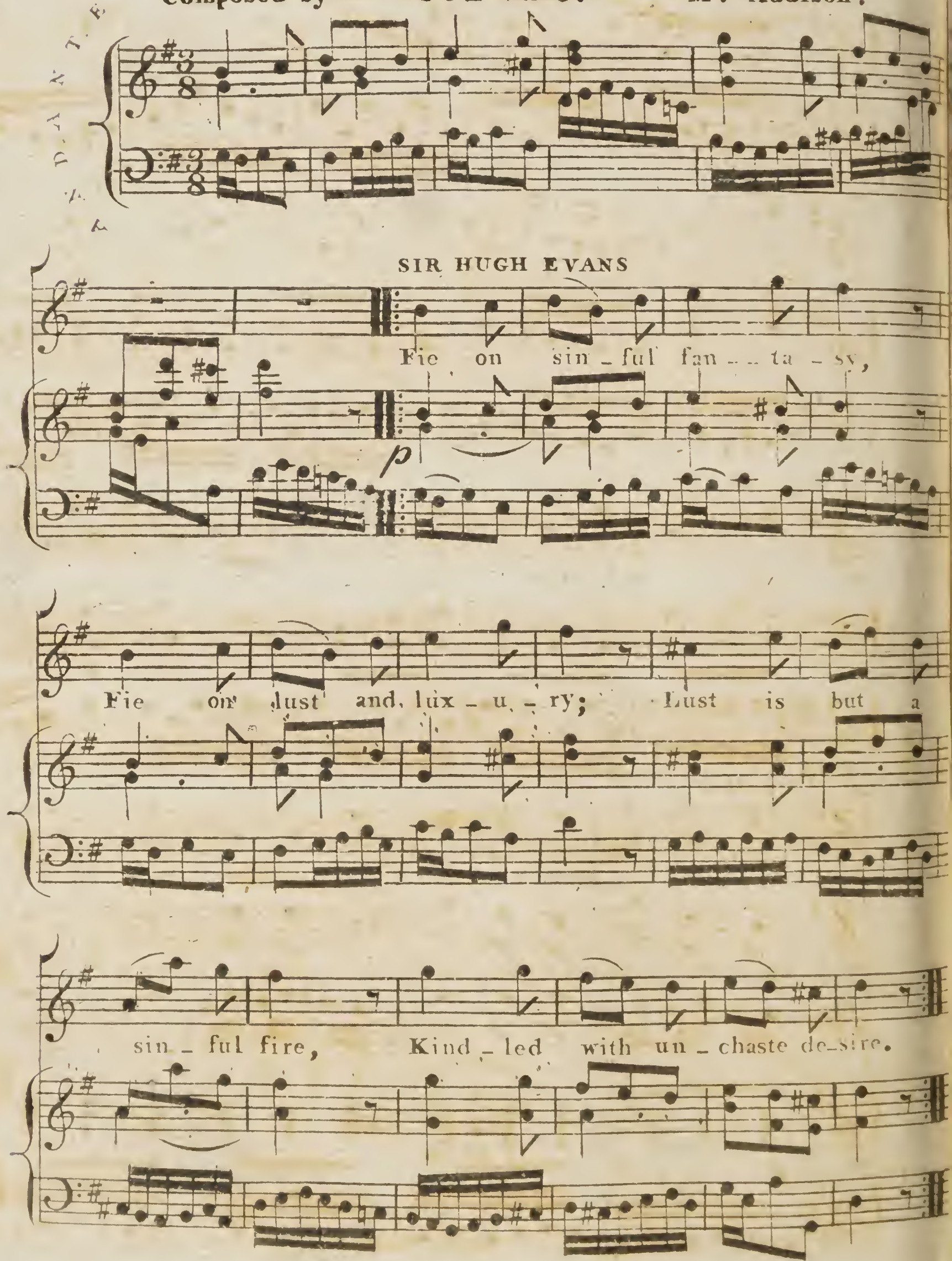


* sung without accompaniment.

FIE ON SINFUL FANTASY.

Act 5.

Composed by SCENE 5. Mr. Addison.



Fed in heart, whose flames as - pire As thoughts do

cres

blow them higher and higher, Pinch him, Fairies, mu - tual - -

f *p*

- ly; Pinch him for his vil - lain - - ny.

CHORUS

Pinch him, and burn him, and turn him a - - bout, Till

Pinch him, and burn him, and turn him a - - bout, Till

Pinch him, and burn him, and turn him a - - bout, Till

f

can-dles, and starlight, and moonlight be out. Till

can-dles, and starlight, and moonlight be out. Till

can-dles, and starlight, and moonlight be out. Till

can-dles, and starlight, and moonlight be out.

can-dles, and starlight, and moonlight be out.

can-dles, and starlight, and moonlight be out.

f

TWELFTH NIGHT.

Arranged for the Piano Forte by Mr. Addison.

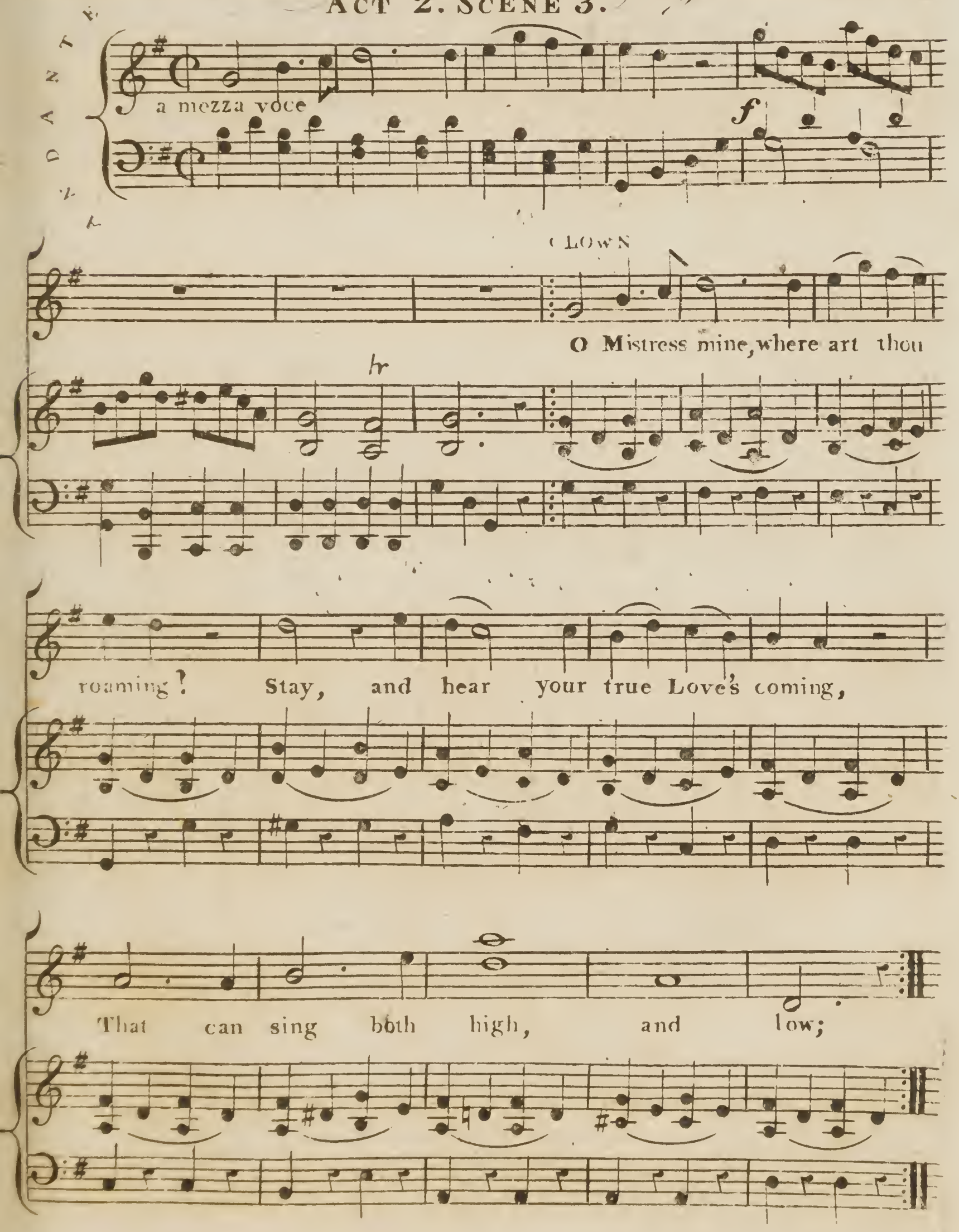
HOLD THY PEACE

Published by J. Caulfield, 75, Fountain Court, Strand.

O MISTRESS MINE,

Composed & Arranged by Mr. Addison.

ACT 2. SCENE 3.



Trip no further, pretty sweeting, Journeys end in

Dolce

Lovers meeting, Ev- - ry wise man's

Dolce

son doth know. Trip no further, pretty sweeting, Journeys end in

Lovers meeting, Ev-ry wise-mans, son doth know.

cres dim rinf

Ev - ry wise man's son doth know.

What is love? 'tis not here

after, Pre - - sent mirth hath pre - - sent laughter;

What's to come is still un - - sure.

In de_lay there lies no plen_ty,

Dolce

Come then kiss me sweet and twenty,

p

Dolce

Youth's a stuff that wont en_

p

_dure. In de_lay there lies no plen_ty,

Come then kiss me sweet and twen-ty, Youth's a

stuff that wont en - - - dure.

sf

Youth's a stuff that wont en - - -

mf

hr

- dure.

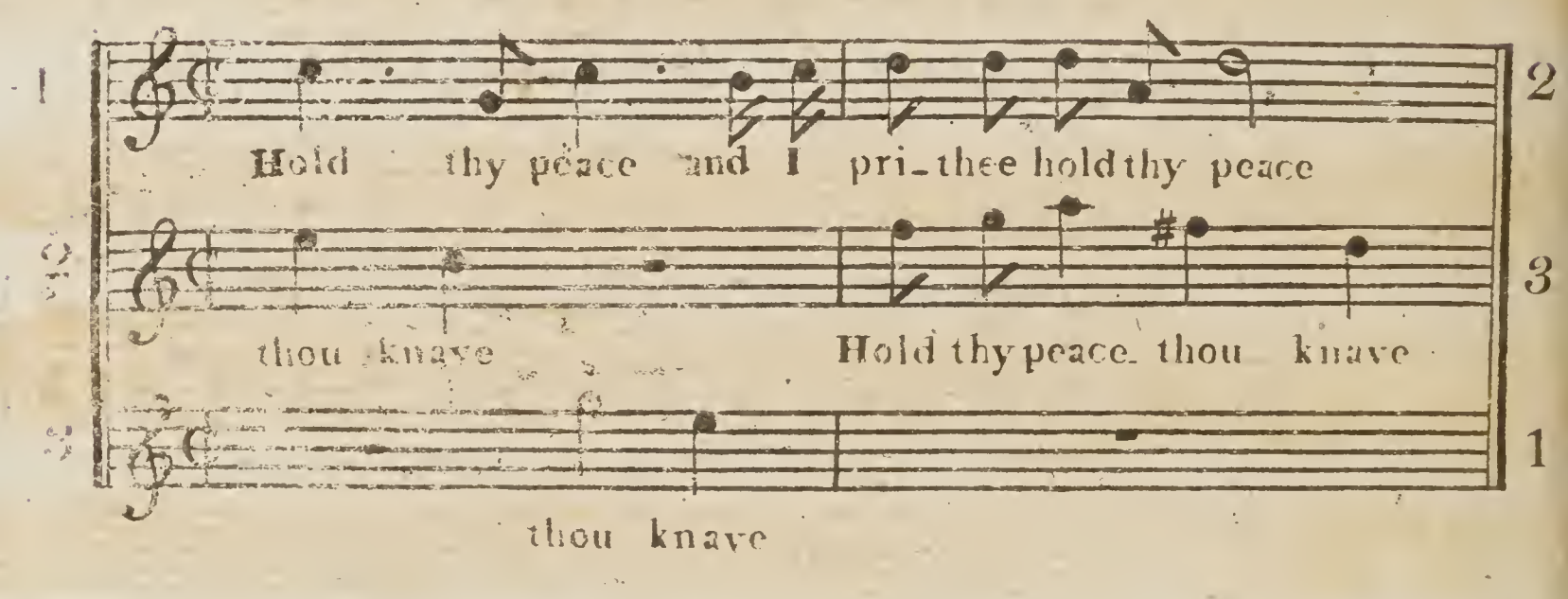
f

hr

CLOWN. I shall never begin, if I hold my peace.
SIR ANDREW. Good, i'faith. Come begin.

CATCH

SIR TOBY, SIR ANDREW, AND CLOWN.



The following account of this Catch, is given in Sir Jn: Hawkins's History of Music.

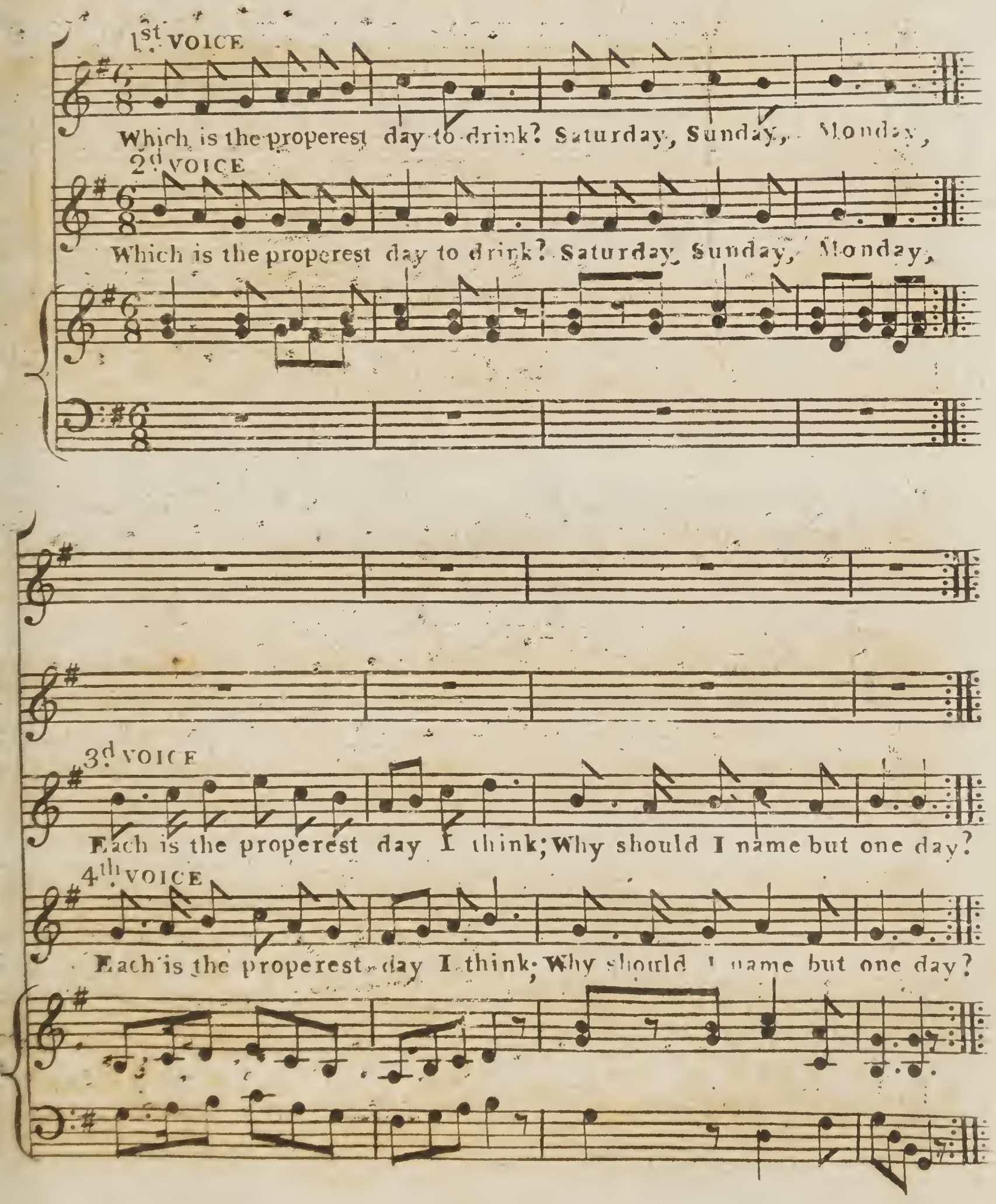
HOLD THY PEACE, to be sung by Sir Toby, Sir Andrew, & Clown. from the hint given of it, appears to be so contrived as that each of the Singers call the other Knave in turn; and for this the Clown means to appologize to the Knight, when he says that he shall be constaind to call him knave. — I have here subjoined the very Catch with the musical Notes to which it was Sung in the time of Shakespear and at the original Performance of this Comedy: The evidence of its authority is as follows: There is extant a Book entitled Eammelia Musickes Miscellanie or Mixed Varietie of Pleasant Roundelays and delightful Catches of 3. 4. 5. 6. 7. 8. 9 10. each in one: of this Book there are at least two Editions the second Printed in 1618. — in 1609 a Second part of this Work was Published with the Title of Deuteromelia. and in this book is contain'd the Catch above given.

The annexed Piece (Which is the Properest Day to Drink) is at present performed in the place of the Catch before mentioned.

WHICH IS THE PROPEREST DAY TO DRINK?

CATCH

Composed by Dr. Arne — Arranged by Mr. Addison



Tell me but yours I'll mention my day Let us but fix on some day.

Tell me but yours I'll mention my day Let us but fix on some day.

Why Why should I name but one day.

Why Why should I name but one day.

Tell me but yours I'll mention my day let us but fix on some day

Tell me but yours I'll mention my day let us but fix on some day

why why why why should I name but one day

why why why should I name but one day

f

Why Why let us but fix on some day

Why Why let us but fix on some day

Each is the properest day I think Why should I name but one day

Each is the properest day I think Why should I name but one day

Bravo Bra - - vo

Bravo Bra - vo Why should I name but one day

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Sa - turday Sunday monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday

Tuesday Thursday Saturday Monday

Which is the properest day to drink Saturday Sunday Monday

Which is the properest day to drink Saturday Sunday Monday

Wednesday Friday Sunday Monday

Tuesday Wednesday Thursday Friday Saturday Sunday Mon-day.

Tuesday Wednesday Thursday Friday Saturday Sunday Mon-day.

Tuesday Wednesday Thursday Friday Saturday Sunday Mon-day..

Tuesday Wednesday Thursday Friday Saturday Sunday Mon-day..

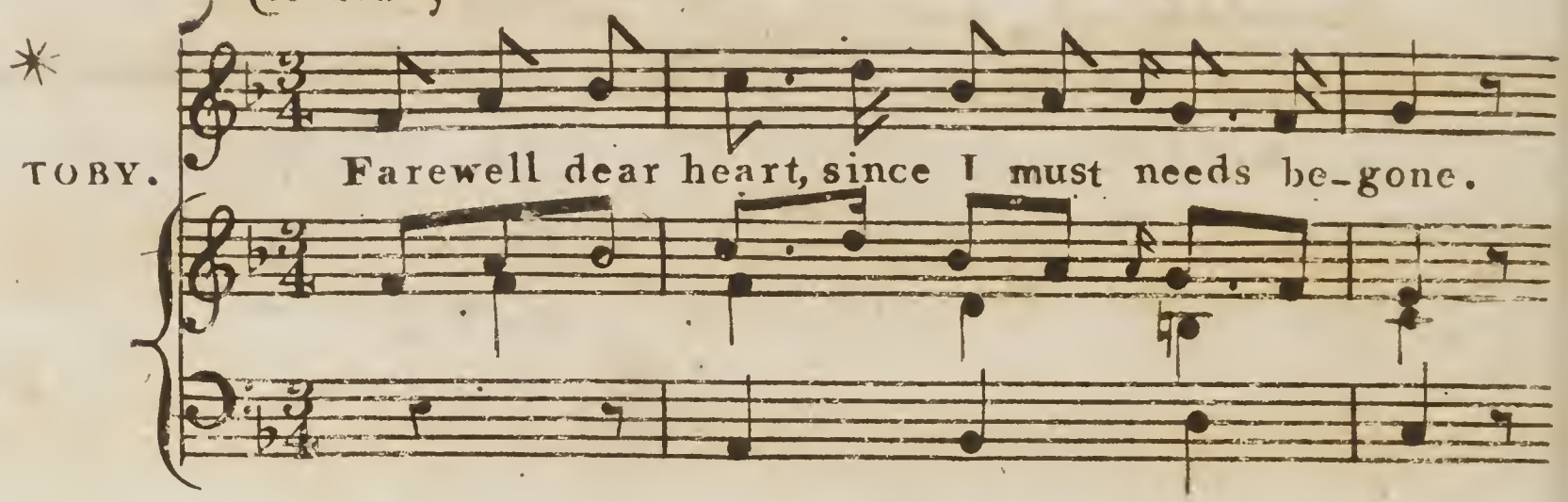
SIR TOBY. Am not I consanguineous? am not I of her blood?

SLOW LIVELY

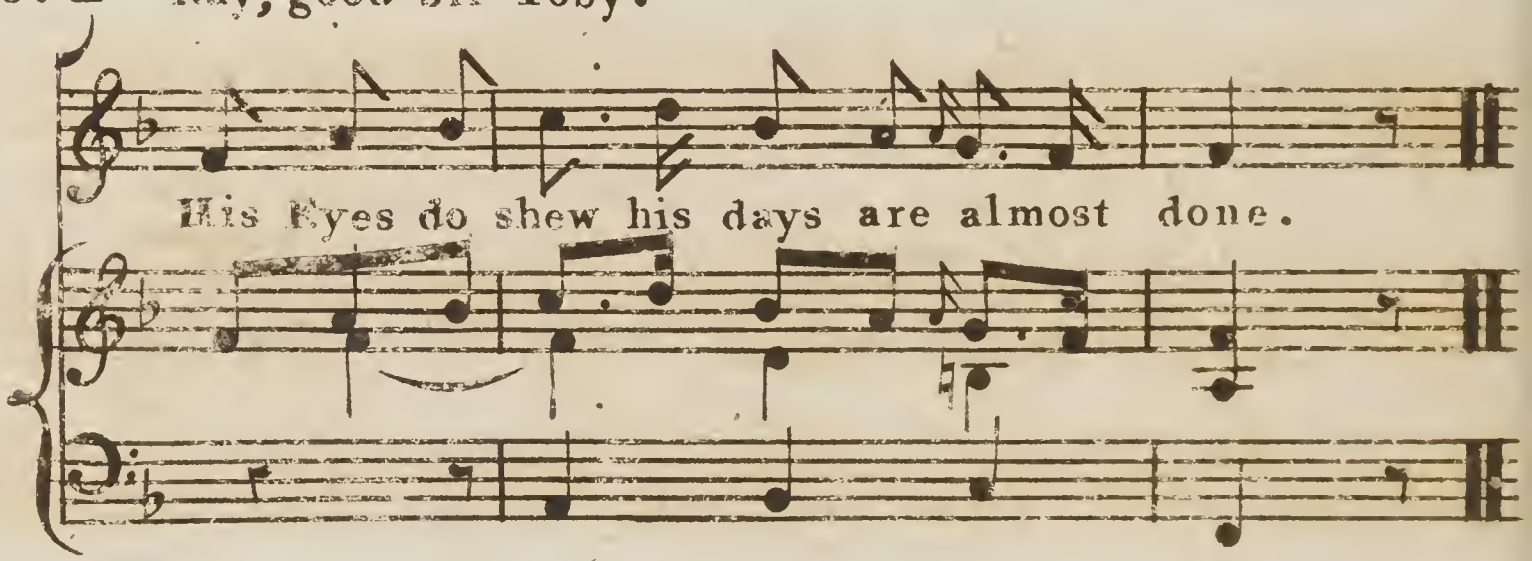
Tilly valley Lady. There dwelt a man in Babylon in

Babylon in Babylon There dwelt a man in Babylon Lady Lady Lady.

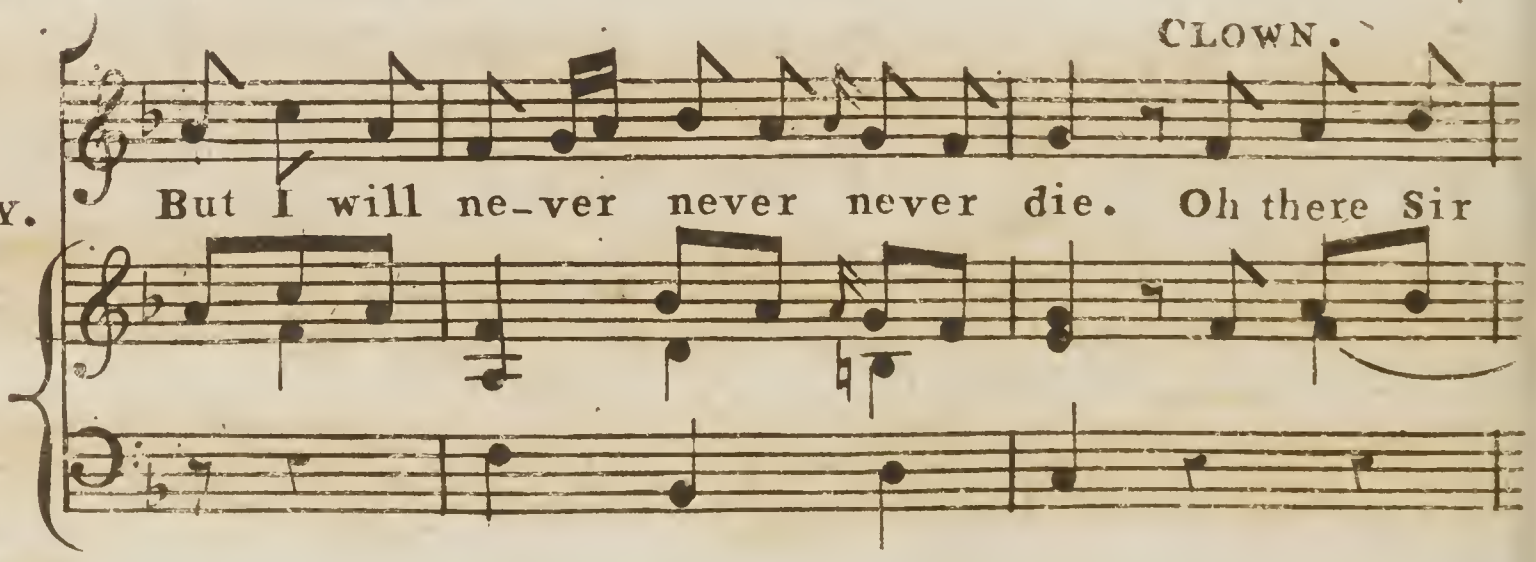
MALVOLIO. — An it would please you take leave of her, she is willing to bid you farewell.

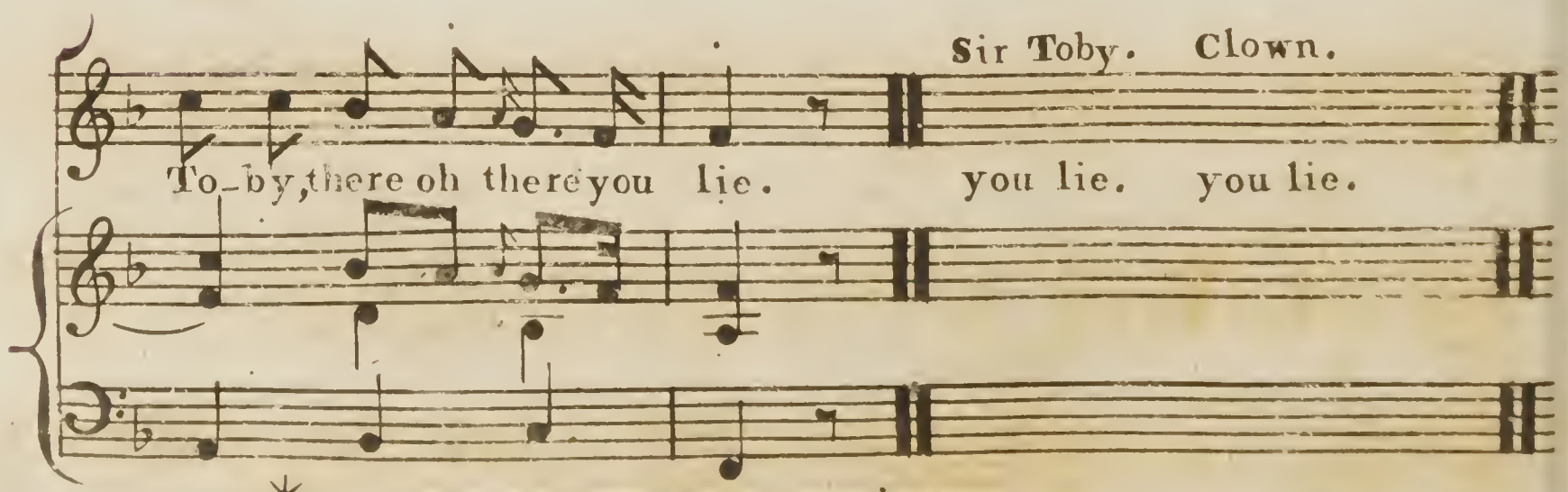


MALVOLIO. — Nay, good Sir Toby.



MALVOLIO. — I'st even so?



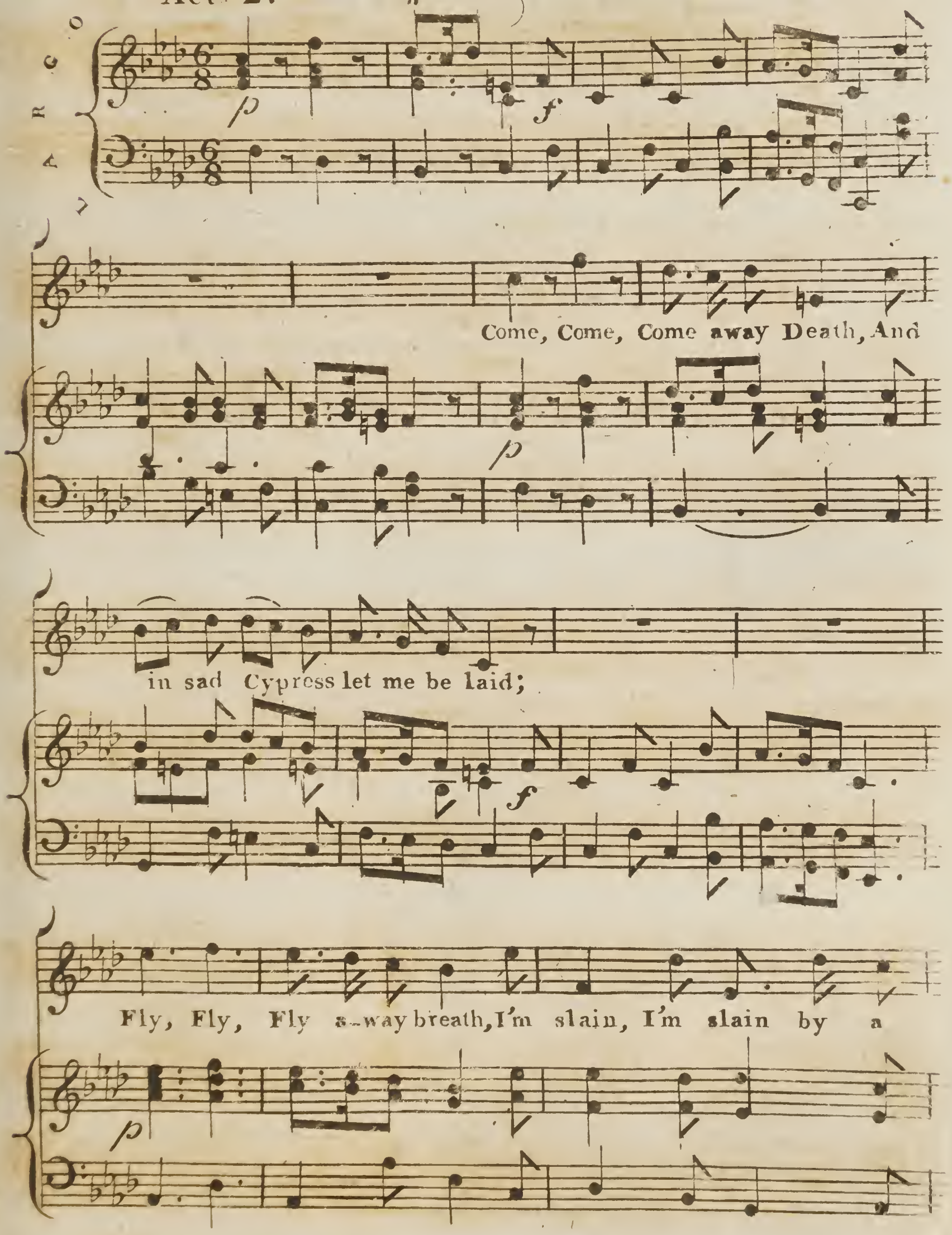


* Sung without Accompaniment.

COME AWAY DEATH.

Composed by Dr. Arne. Arranged by Mr. Addison.

Act 2. Scene 4.



fair cru-el Maid, I'm slain, I'm slain by a fair cru-el Maid.

f

My shroud of white stuck all with yew, pre-

p

-pare it, pre-pare it, My part of death my

f *p*

part of death no one so true did share it, no one so true did

share it. Not a flow'r a flow'r sweet

on my black Cof_fin let there be strown.

f

Not a friend, Not a friend greet, my Corpse, my poor Corpse where my

Bones shall be thrown my Corpse my poor Corpse where my

bones shall be thrown. A thousand thousand

f

sighs to save, Lay me, Lay me, Lay me, Where true

f *p*

Lover never find my grave, To weep, to weep, to weep there to

weep to weep to weep there.

f *p* *pp*

ACT. 4.

SCENE. 3.

CLOWN

Hey Ro_bin jol_ly Robin tell me how thy La_dy does

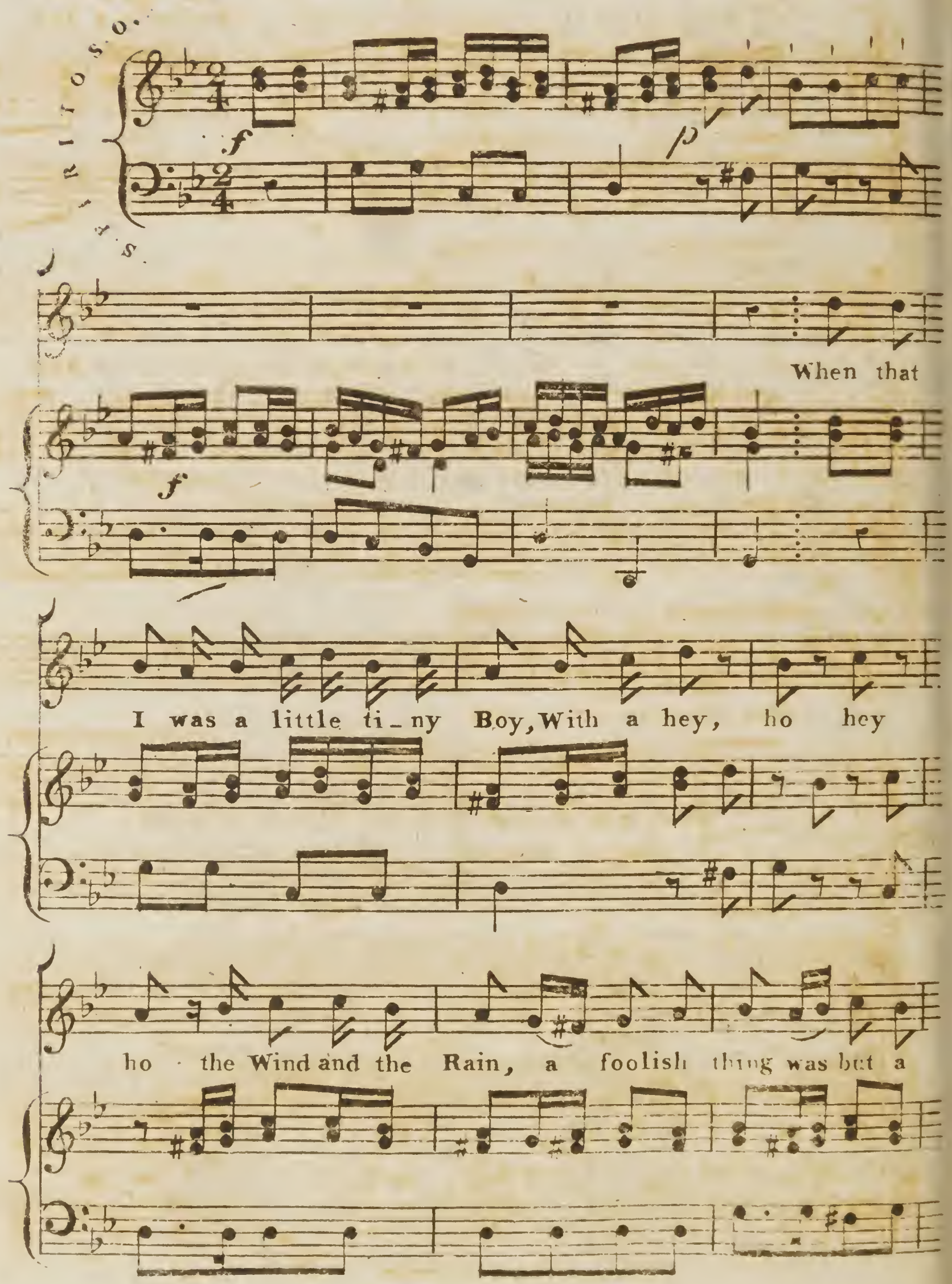
Hey Ro_bin jol_ly Ro_bin tell me how thy La_dy does.

MALVOLIO. Fool, I'll requite it in the highest degree:
I pr'ythee, be gone.

CLOWN

I'm gone, Sir, and a non, Sir, I'll be with you a gain Sir.

EPILOGUE SONG



toy for the Rain it rain-eth every day with a hey

ho hey ho the Wind and the Rain for the Rain it

rain-eth eve-ry day.

2

But when I came to Man's estate,
With a hey, ho, the Wind and the Rain,
'Gainst Knave and Thief Men shut their Gate,
For the Rain it raineth every day.
With a hey ho &c.

3

And when I came alass! to wive,
With a hey, ho, the Wind and the Rain,
By swaggering I could never thrive,
For the Rain it raineth every day.
With a hey ho &c.

4

But when I came unto my bed,
With a hey, ho, the Wind and the Rain,
By toss-potts I had drunken head,
For the Rain it raineth every day.
With a hey ho &c.

5

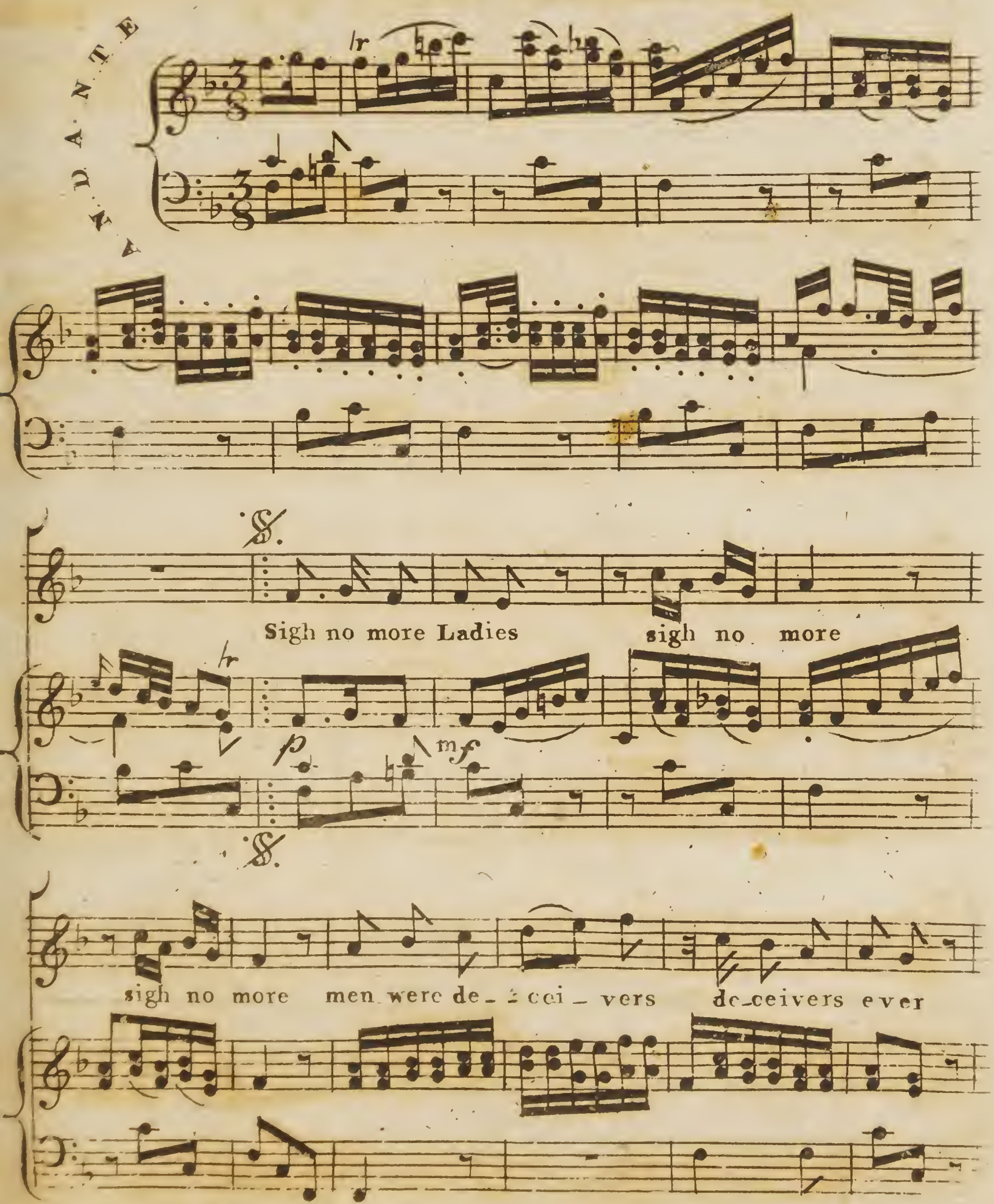
A great while ago the world begun,
With a hey, ho, the Wind and the Rain,
But that's all one, our Play is done
And we'll strive to please you every day,
With a hey ho &c.

Arranged for the Piano Forte by Mr. Addison.

PARDON GODDESS OF THE NIGHT.

Published by Mr. Caulfield, 7, Fountain Court, Strand.

SIGH NO MORE LADIES.



men were de_ cei__vers decei_vers e_ver one foot in

Sea and one on Shore to one thing con_stant

con_ stant ne_ver . Sigh no more Ladies sigh no

more Men were de__ cei_vers e_ver

Men were de-cei-vers e-ver

f

Sigh no more

lr

p

sigh no more sigh no more Ladies men were de-cei-vers de-

-cei-vers e-ver men were de-ceivers de-cei-vers e-ver

One foot in Sea and one on Shore To

one thing con - - stant con - stant ne - ver

Sigh no more Ladies sigh no more sigh no

more Men were de - - cei - - vers e - ver

Men were de_ _cei_ vers e_ver

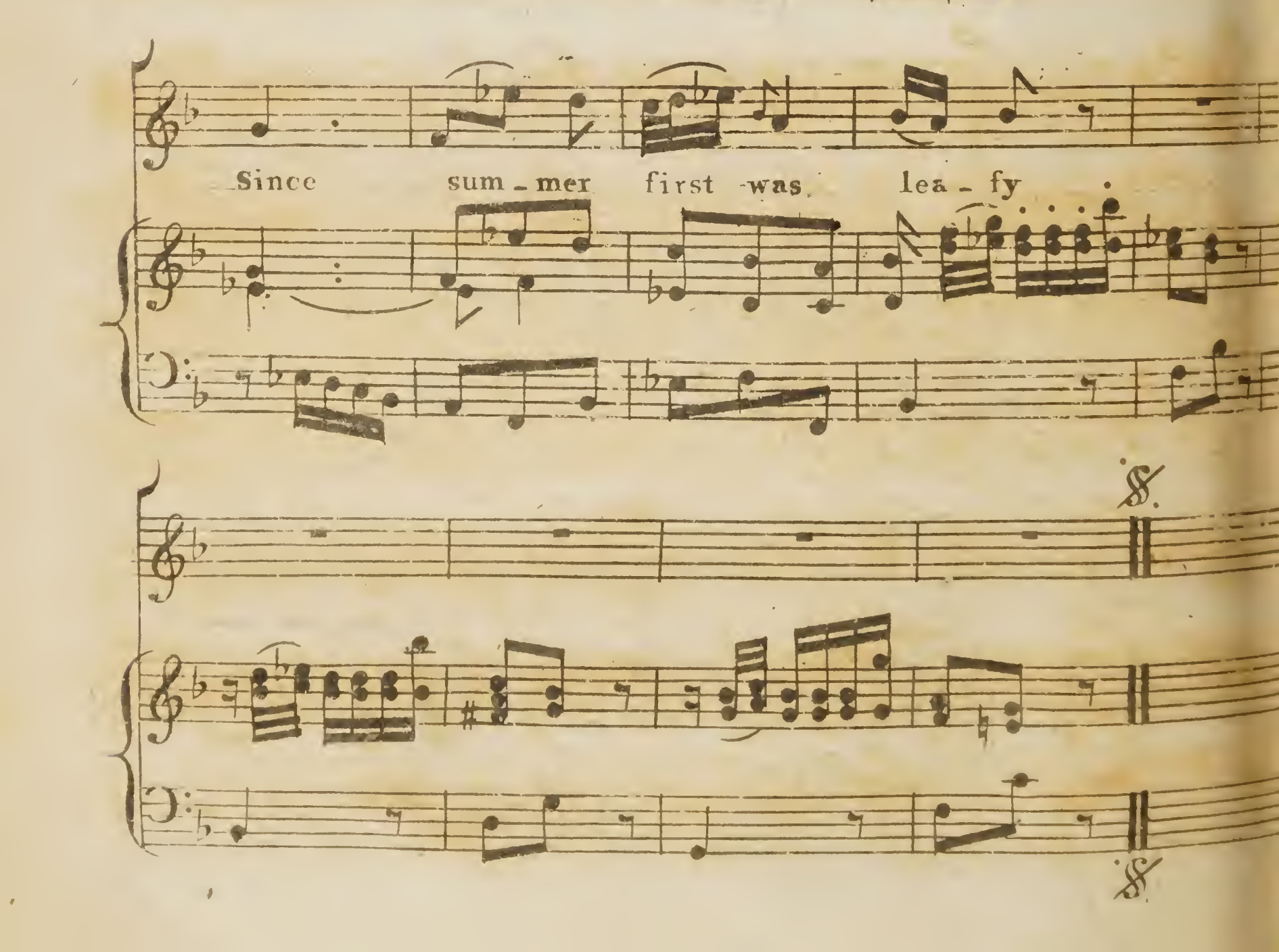
Sing no more dit_ties of dumps so dull and

hea_vy of dumps so dull and heavy The

frauds of men were e-ver were e - - ver

so Since sum - - mer first was leafy

Since sum - mer first was lea - fy



Sigh No More Ladies

COMPOSED BY R.I.S. STEVENS.

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

Sigh no more Ladies Ladies sigh no more men were deceivers

p f

e ver men were deceivers e-ver one foot in sea and one on

p f

e-ver men were deceivers e-ver one foot in sea and one on

p f

e-ver men were deceivers e-ver one foot in sea and one on

p f

e-ver men were deceivers e-ver one foot in sea and one on

p f

e-ver men were deceivers e-ver one foot in sea and one on

p f

is Glee may be Sung by two Sopranos and a Bass Voice

frauds of men were e-ver were e- -

so Since sum- mer first was lea

Since sum-mer first was lea-fy

S.

Sigh No More Ladies

COMPOSED BY R.I.S. STEVENS.

Alto

Sigh no more Ladies Ladies sigh no more men were deceivers

Tenore

Sigh no more Ladies Ladies sigh no more men were deceivers

Soprano 1mo

Sigh no more Ladies Ladies sigh no more men were deceivers

Soprano 2do

Sigh no more Ladies Ladies sigh no more men were deceivers

Bass

Sigh no more Ladies Ladies sigh no more men were deceivers

p *f*

e ver men were deceivers e-ver one foot in sea and one on

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

e-ver men were deceivers e-ver one foot in sea and one on

p *f*

This Glee may be Sung by two Sopranos and a Bass Voice

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Shore to one thing constant never to one thing constant never

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so - - - - but let them go and be you blithe and

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nonyhey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

f *p*

Shore to one thing constant never to one thing constant ne

Shore to one thing constant never to one thing constant ne

Shore to one thing constant never to one thing constant ne

Shore to one thing constant never to one thing constant ne

Shore to one thing constant never to one thing constant ne

Then sigh not so but let them go and be you blithe

Then sigh not so but let them go and be you blithe

Then sigh not so but let them go and be you blithe

Then sigh not so but let them go and be you blithe

Then sigh not so - - - - but let them go and be you blithe

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

bonny and be you blithe and bonny con_verting all your sounds of

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

woe con_verting all your sounds of woe to hey nony nonyhey nony

woe con_verting all your sounds of woe to hey nony nony hey nony

f *p*

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

nony hey nony nony hey nony nony Sing no more dit_ties

ff *p* *f*

pp

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

La_dies sing no more of dumps so dull and heavy of

p

p *f*

dumps so dull and heavy The frauds of men were e - ver

p *f*

dumps so dull and heavy The frauds of men were e - ver

p *f*

dumps so dull and heavy The frauds of men were e - ver

p *f*

dumps so dull and heavy The frauds of men were e - ver

p *f*

dumps so dull and heavy The frauds of men were e - ver

p *f*

so since summer first was leafy since summer first was leafy.

so since summer first was leafy since summer first was leafy.

so since summer first was leafy since summer first was leafy.

so since summer first was leafy since summer first was leafy.

so since summer first was leafy since summer first was leafy.

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

Then sigh not so but let them go and be you blithe and

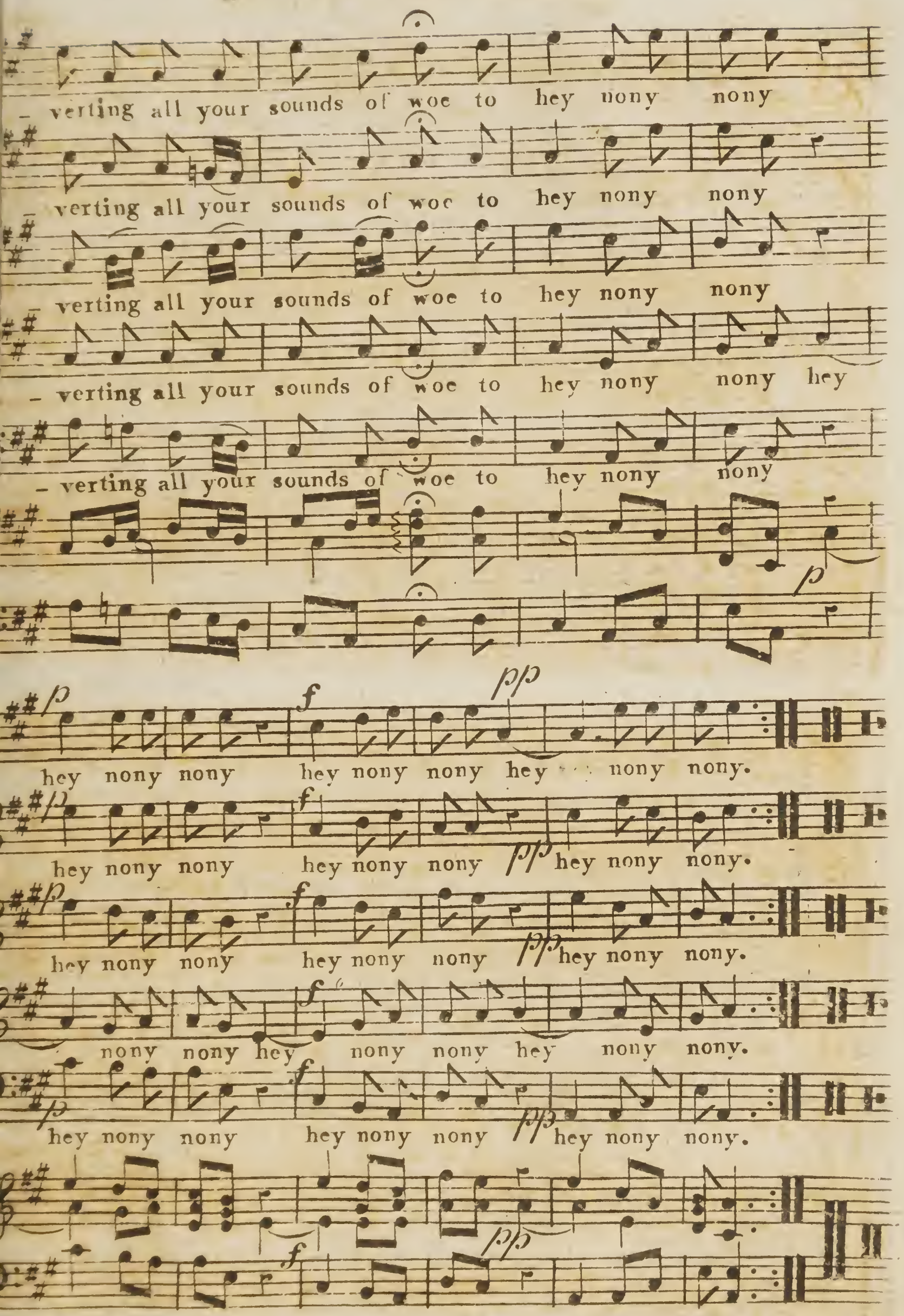
bonny and be you blithe and bonny con-verting all your sounds of woe con-

bonny and be you blithe and bonny con-verting all your sounds of woe con-

bonny and be you blithe and bonny con-verting all your sounds of woe con-

bonny and be you blithe and bonny con-verting all your sounds of woe con-

bonny and be you blithe and bonny con-verting all your sounds of woe con-


verting all your sounds of woe to hey nony nony
verting all your sounds of woe to hey nony nony
verting all your sounds of woe to hey nony nony
verting all your sounds of woe to hey nony nony hey
verting all your sounds of woe to hey nony nony
hey nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.
nony nony hey nony nony hey nony nony.
hey nony nony hey nony nony hey nony nony.

Then sigh not so but let them go and be you blithe a

Then sigh not so but let them go and be you blithe a

Then sigh not so but let them go and be you blithe a

Then sigh not so but let them go and be you blithe a

Then sigh not so but let them go and be you blithe a

bonny and be you blithe and bonny con_verting all your sounds of w

bonny and be you blithe and bonny con_verting all your sounds of w

bonny and be you blithe and bonny con_verting all your sounds of w

bonny and be you blithe and bonny con_verting all your sounds of w

bonny and be you blithe and bonny con_verting all your sounds of

_ verting all your sounds of woe to hey nony nony

_ verting all your sounds of woe to hey nony nony

_ verting all your sounds of woe to hey nony nony

_ verting all your sounds of woe to hey nony nony hey

_ verting all your sounds of woe to hey nony nony

p

p *f* *pp*

hey nony nony hey nony nony hey nony nony.

p *f*

hey nony nony hey nony nony *pp* hey nony nony.

p *f*

hey nony nony hey nony nony *pp* hey nony nony.

f

nony nony hey nony nony hey nony nony.

p *f*

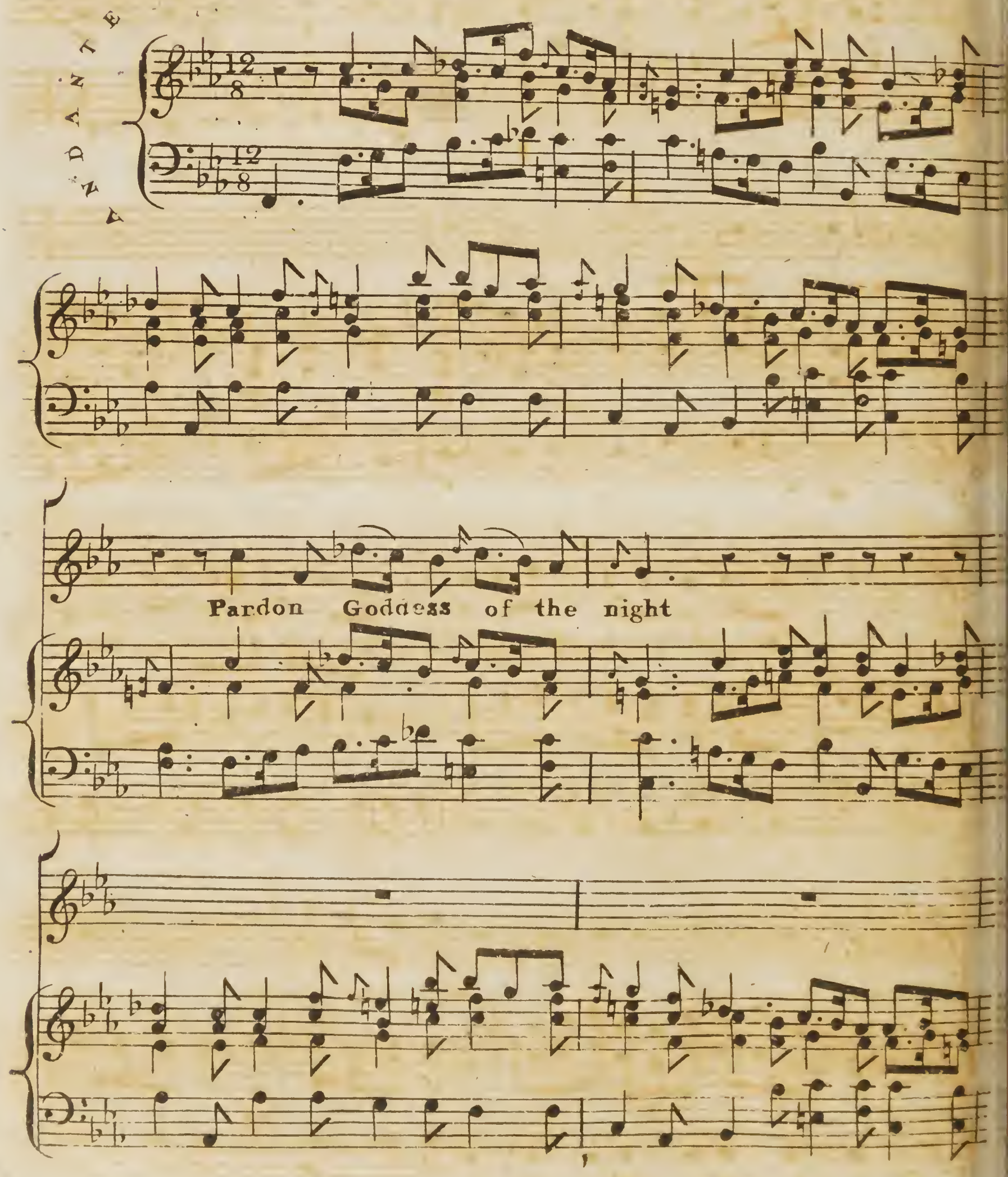
hey nony nony hey nony nony *pp* hey nony nony.

f *pp*

PARDON GODDESS OF THE NIGHT.

Composed by Dr Arne. Arranged by J. Addison.

Act 5. Scene 3.



Pardon Goddess of the night Those that slew thy ver_gin

Knight

For the which with songs of woe Round about her Tomb they

go with songs of woe

with songs of woe Round about her Tomb they

go midnight as-

f *p*

-sist assist our moan Help us to sigh to sigh and groan help us to

sigh to sigh and groan to sigh help us to sigh to sigh and groan

heavi_ly heavily Graves yawn and yield their dead

Till death be ut_ter_ed heavi_ly

heavi_ly

with songs of woe Round about her Tomb they

go midnight a

f p

_sist assist our moan Help us to sigh to sigh and groan help us

sigh to sigh and groan to sigh help us to sigh to sigh and groan

heavi_ly heavily Graves yawn and yield their dead

Till death be ut_ter_ed heavi_ly

heavi_ly

LOVE'S LABOUR'S Lost

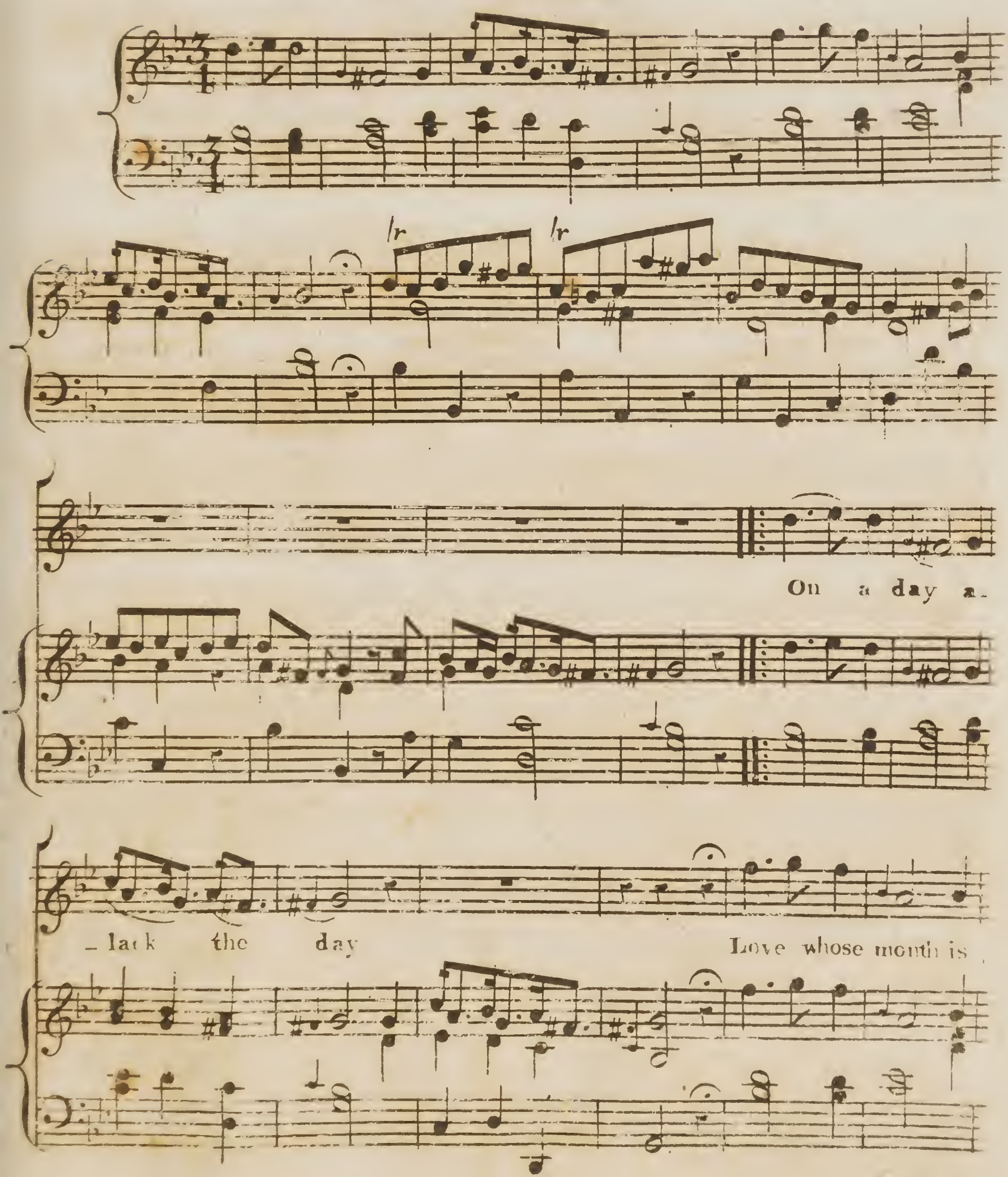
Arranged for the Piano Forte, by Mr. Addison.

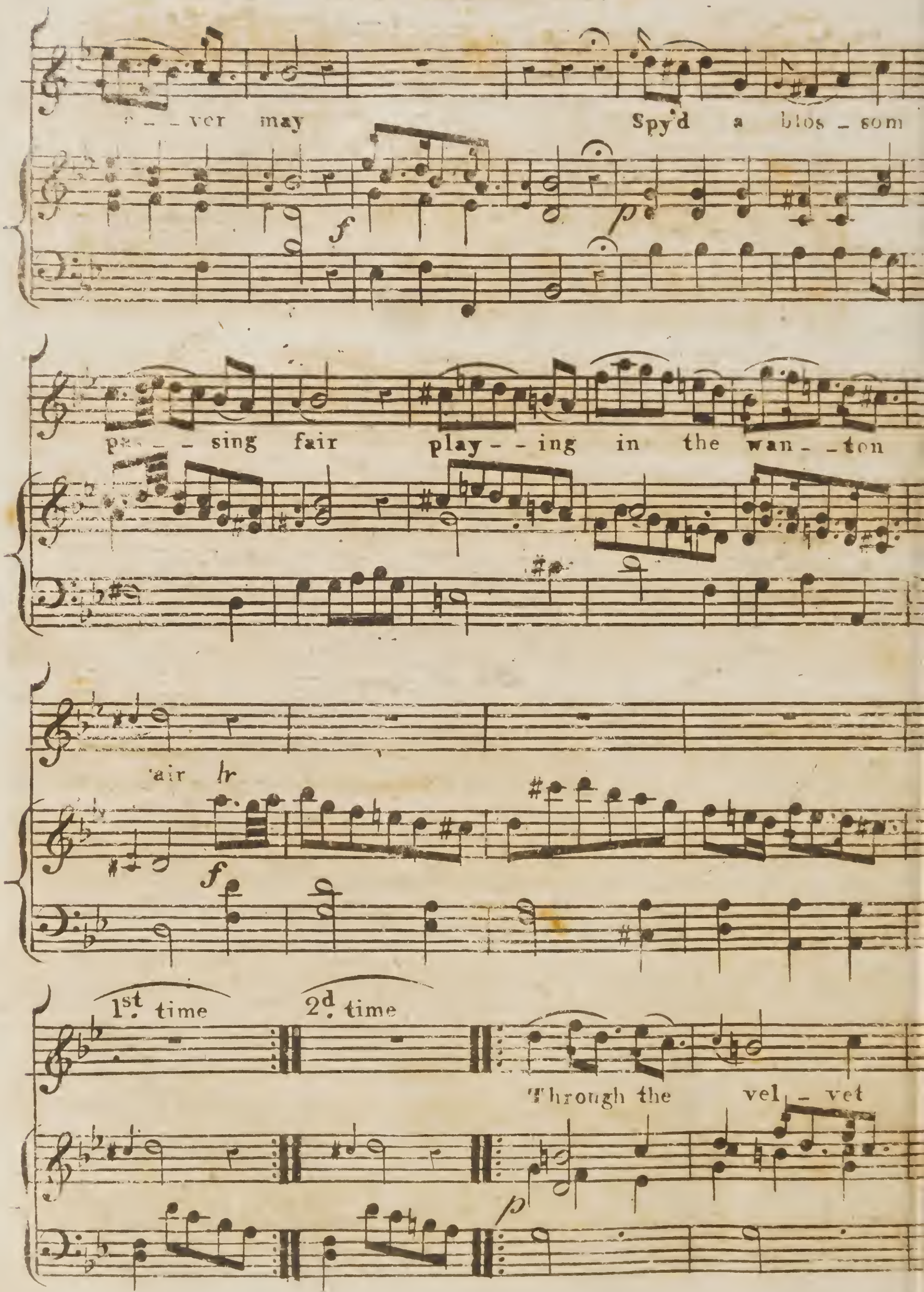
ON A DAY ALACK THE DAY.

Published by Mr. Goulfield, 7, Fountain Court, Strand.

ON A DAY ALACK THE DAY.

Composed by Dr. Arne. Arranged by J. Addison.




ver may
Spy'd a blos - som
pas - sing fair play - ing in the wan - ton
air
1st time
2d time
Through the vel - vet

leaves the wind All un - seen gan pas - - sage

find That the Lo - - ver sick to death

Wish'd him - self the hea - - vens breath.

1st time 2d time

ON A DAY ALACK THE DAY!

— 1 —

On a day, (alack the day!)
Love, whose month is ever May,
Spied a blossom, passing fair,
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen, 'gan passage find;
That the lover, sick to death,
Wish'd himself the heaven's breath.

— 2 —

Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But alack, my hand is sworn,
Ne'er to pluck thee from thy thorn:
Thou for whom e'en Jove would swear,
Juno but an Ethiope were;
And deny himself for Jove,
Turning mortal for thy love.

WHEN ICICLES HANG ON THE WALL.

ALLEGRO

Good

hr

When I_si_cles hang on the Wall And

Dick the Shepherd blows his nail And

Tom bears logs in - - to the Hall And milk comes fro_zen

home in pale When

Crabs come hissing in the bowl Then night_ly sings the

staring owl Then night _ ly sings the

staring owl Tee whit Tee whoo Tee

whoo A merry merry note a merry merry

note While greazy Joan greazy Joan While greazy Joan doth

keel the pot.

WHEN ICICLES HANG ON THE WALL

— 1 —

When Icicles hang on the Wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
To who;
Tu whit, to who, a merry note,
While greazy Joan doth keel the pot.

— 2 —

When all aloud the wind doth blow
And coughing drowns the parsons saw
And birds sit brooding in the snow
And Marians nose looks red and raw
When blood is nipp'd, and ways be fowl,
Then nightly sings the staring owl,
To who;
Tu whit, to who, a merry note,
While greazy Joan doth keel the pot.

The VOCAL MUSIC in SHAKESPEAR'S PLAYS.

AS YOU LIKE IT.

Arranged for the Piano Forte by Mr. Addison.

UNDER THE GREENWOOD TREE
WHO LOVES TO LIVE WITH ME.

Published by Jno. Caulfield, No. 7, Fountain Court, Strand.

UNDER THE GREENWOOD TREE.

Composed by Dr. Arne. — Arranged by J. Addison.

ALLEGRO MODERATO.

Un_der the Greenwood Tree, Who

loves to live with me And tune his merry note his

merry merry note un - to the sweet Birds throat and

tune his merry note un - to the sweet Birds throat come

hither hither come hither come hither come hither come

hither come hither come hither.

Here shall he see no E-ne-my But winter and rough

weather Here shall he see no E-ne-my But winter and rough

f

weather Here shall he see no E-ne-my But winter But

f

winter and rough weather rough weather But winter and rough weather

AS YOU LIKE IT

Un_der the Greenwood Tree, Who

p

loves to live with me, And tune his merry note unto the

sweet Bird's throat, And tune his merry note un_to the

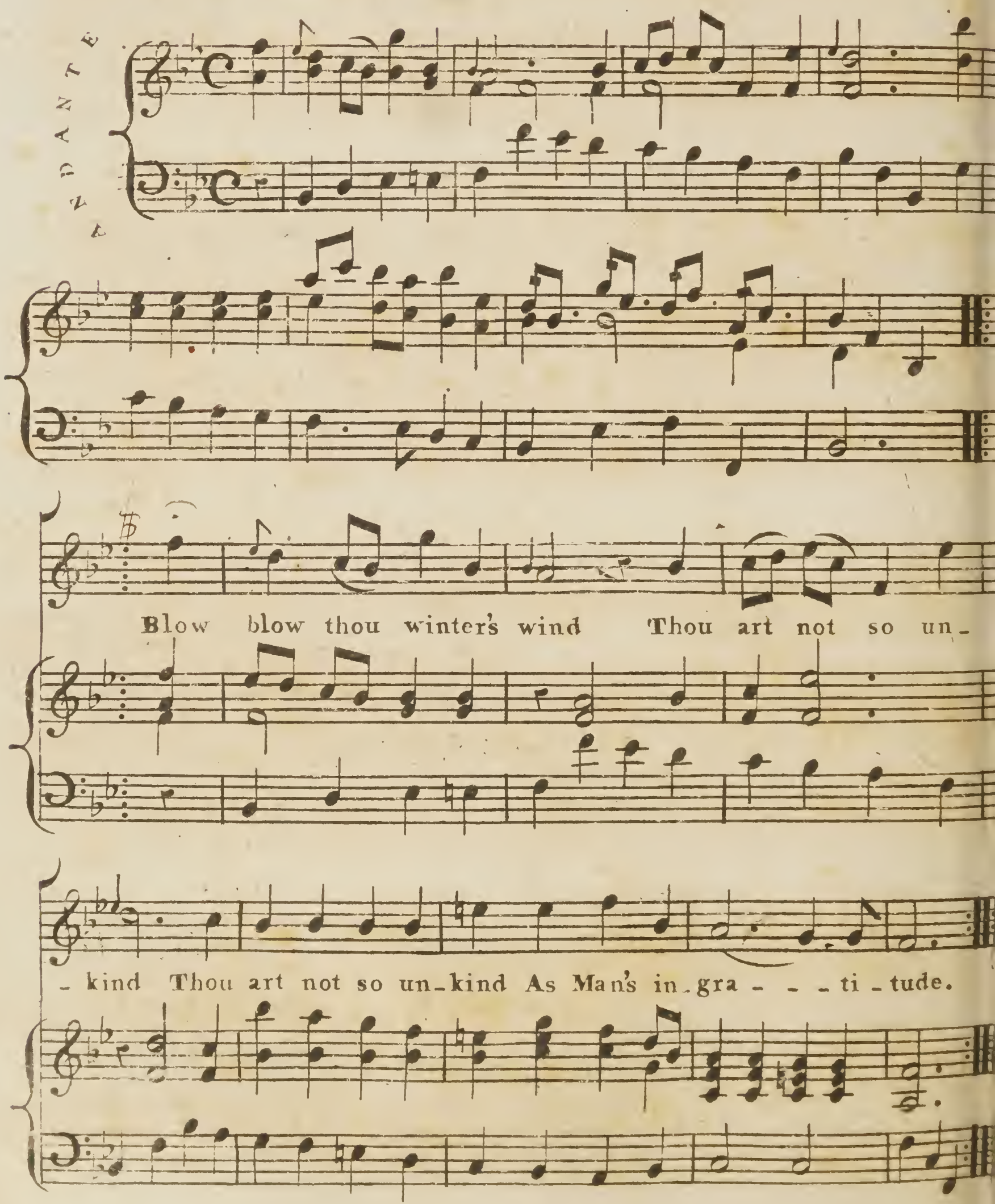
sweet Bird's throat, Come hither, hither, hither,

hi_ther come hi_ther come hi_ther come hi_ther come hi_ther con

hi_ther come hi_ther come hi_ther.

BLOW, BLOW, THOU WINTER'S WIND.

Comp^d by Dr Arne. Arranged by J. Addison.



Thy tooth is not so keen - - - Be_cause thou art not seen Thy

tooth is not so keen - - Be_cause thou art not seen Al_

though thy breath be rude Although thy breath be rude - - - - Al

_though thy breath be rude.

BLOW BLOW THOU WINTER'S WIND

1

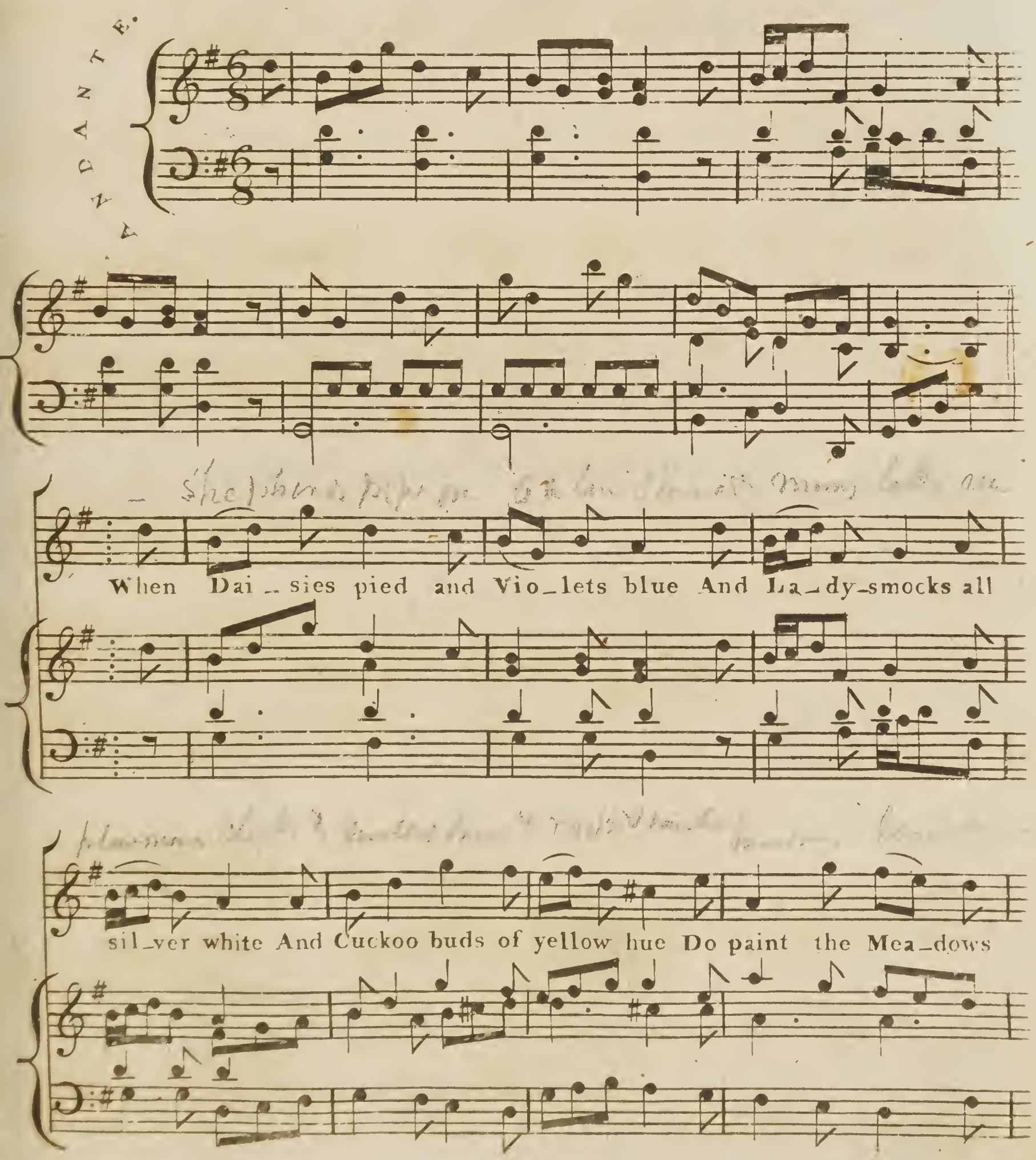
Blow, blow, thou winter's wind,
Thou art not so unkind
As Man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

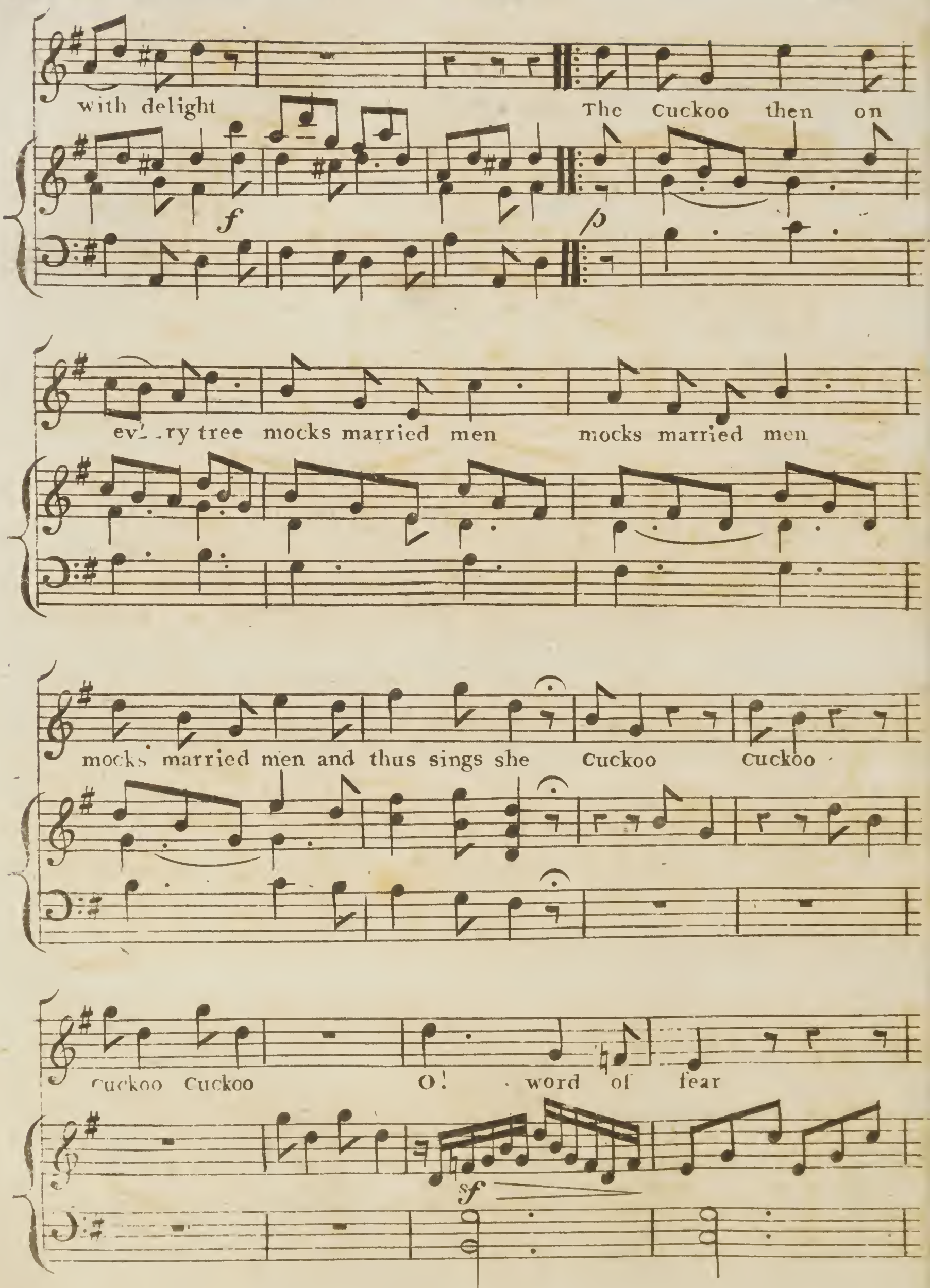
2

Freeze, Freeze, thou bitter sky,
Thou dost not bite so nigh,
As benefits forgot,
Tho' thou the waters warp,
Thy sting is not so sharp
As friends remember'd not.

WHEN DAISIES PIED.

Comp.d by Dr. Arne. Arrang'd by J. Addison.




with delight
The Cuckoo then on
f
p
every tree mocks married men
mocks married men
mocks married men and thus sings she
Cuckoo
Cuckoo
Cuckoo Cuckoo
O! word of fear
sf

O! word of fear un - pleas - ing to a

sf

mar - ried ear un - - pleas - ing to a mar - - ried

hr

ear.

f

WHEN DAISIES PIED

I

When Daisies pied and Violets blue
And Ladysmocks all silver white
And Crocas buds of yellow hue
Do paint the Meadows with delight
The Cuckoo then on evry Tree
Mocks married Men for thus sings she
Cuckoo Cuckoo O word of fear
Unpleasing to a married ear

II

When Shepherds pipe on oaten straws
And merry locks are Plowmans clocks
And Turtles tread and Rooks and Daws
And Maidens bleach their summer smocks
The Cuckoo then &c

WHAT SHALL HE HAVE THAT KILL'D THE DEER.

Composed by St.d Smith. Arranged by J. Addison

ALTO or Soprano 8.ve lower

What shall he have that killd the Deer?

1.st TENOR.

What shall he have that killd the Deer?

2.d TENOR.

His

BASS.

His

GLEE.

QUICK

The Horn the horn the

leathern skin and horns to wear the

leathern skin and horns to wear The Horn the horn the

p *f* *p* *f*

lusty horn is not a thing to laugh to scorn is not a thing to

f *f*

lusty horn to laugh to scorn to

p *f* *p* *f*

lusty horn is not a thing to laugh to scorn is not a thing to

p *f* *p* *f*

laugh to scorn Take you no scorn to wear a Horn It

D.C.

laugh to scorn The Horn - - - - - - The

D.C.

laugh to scorn Take you no scorn to wear a Horn It

D.C.

laugh to scorn Take you no scorn to wear a Horn It

D.C.

D.C.

was a crest ere thou wast born It was a crest ere thou wast born the

Horn - - - - - - - - - - - - - - - ere thou wast born

was a crest ere thou wast born It was a crest ere thou wast born

was a crest ere thou wast born It was a crest ere thou wast born

Repeat this Passage Pia:

f

Horn the Horn It was a crest ere thou wast born.

f

p the Horn the Horn It was a crest ere thou wast born.

f

p the Horn the Horn It was a crest ere thou wast born.

f

p the Horn the Horn It was a crest ere thou wast born.

f

Thy Father's Father bore it and thy Father wore it

thy

Thy Father's Father bore it and thy Father

bore it and thy Father wore it the Horn the

Father's Father bore it the Horn the

bore it the Horn - - -

wore it bore it and thy Father wore it the Horn - - -

p

Horn the lus_ty lus_ty Horn is not a thing to

Horn the lus_ty lus_ty Horn

p

is not a thing to

p

f

laugh to scorn the Horn is

f the Horn is

f the Horn the Horn the lusty lusty Horn is

laugh to scorn the Horn the Horn the lusty lusty Horn is

tr *tr* *tr* *tr*

repeat this passage Piano

not a thing to laugh to scorn is not a thing to

not a thing to laugh to scorn is not a thing to

not a thing to laugh to scorn is not a thing to

not a thing to laugh to scorn is not a thing to

laugh to scorn is not a thing to laugh to scorn.

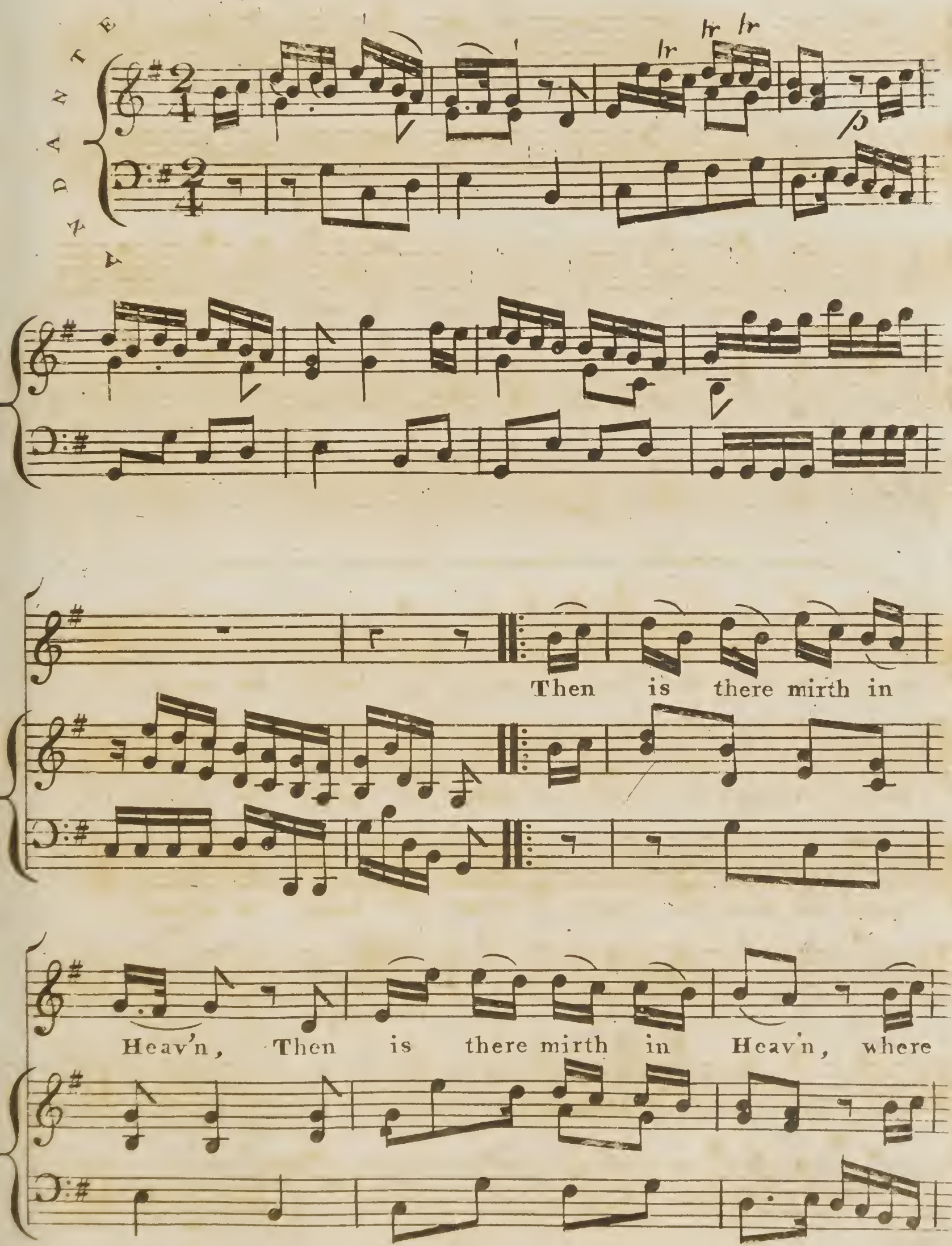
laugh to scorn is not a thing to laugh to scorn.

laugh to scorn is not a thing to laugh to scorn.

laugh to scorn is not a thing to laugh to scorn.

THEN IS THERE MIRTH IN HEAV'N.

Comp^d. by C. Dibdin. Arr^d. by J. Addison.



earth_ly things made e_ven at_ _tone at_tone to_

1st time 8. 2d time

_ _ ge_ther ge_ther

8.

Good Duke receive thy Daughter Good

f p

Duke receive thy Daughter Hymen from Heaven

f

brought her, yea brought her hi_ther, yea

brought her hi_ _ther hi_ther that

thou might'st join her hand with his whose

heart with_ _in her bo_ som is, that

thou might'st join her hand with his whose

1st. time.

heart with - - in her bo - - som is

2d. time.

bo - - som is whose heart with - - in her

bo - - som is.

Com.d by R.I.S. Stevens. — Arranged by J. Addison.

Alto.

VIVACE It was a Lo_ver and his Lass and his

Tenor.

It was a Lo_ver It was a Lo_ver and his

Soprano 1.o

It was a Lo_ver and his

Soprano 2.o

It was a Lover a Lo_ver _ _ and his

VIVACE

Basso.

It was a Lo_ver and his Lass a Lover and his

GLEE.

Lass with a hey and a ho and a hey noni no that o'er the

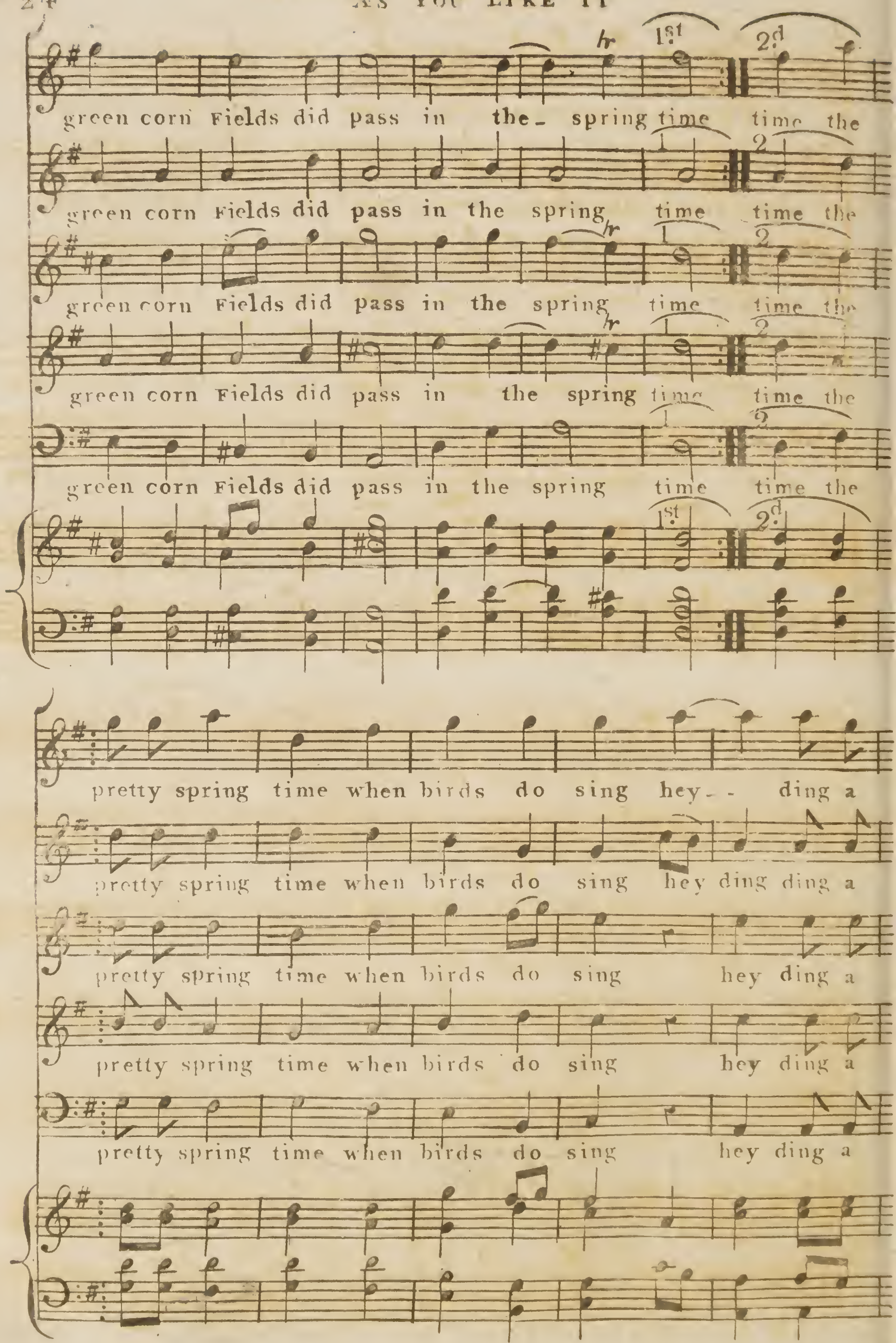
Lass with a hey and a ho and a hey noni no that o'er the

Lass with a hey and a ho and a hey noni no that o'er the

Lass with a hey and a ho and a hey noni no that o'er the

Lass with a hey and a ho and a hey noni no that o'er the

N.B. This may be sung as a Trio by two Soprano's and a Bass.


1st
2d
green corn Fields did pass in the spring time time the
green corn Fields did pass in the spring time time the
green corn Fields did pass in the spring time time the
green corn Fields did pass in the spring time time the
green corn Fields did pass in the spring time time the
pretty spring time when birds do sing hey - ding a
pretty spring time when birds do sing hey ding ding a
pretty spring time when birds do sing hey ding a
pretty spring time when birds do sing hey ding a
pretty spring time when birds do sing hey ding a

ding ding a ding ding a ding sweet Lo_vers love the spring

ding ding a ding ding a ding sweet Lo_vers love the spring

ding hey ding a ding sweet Lo_vers love the spring

ding ding a ding ding a ding sweet Lo_vers love the spring

ding hey ding a ding sweet Lo_vers love the spring

1st 2d

sweet Lo - vers love the spring the spring

1st 2d

sweet Lo - vers love the spring the spring And

1st 2d

sweet Lo - vers love the spring the spring

1st 2d

sweet Lo - vers love the spring the spring

1st 2d

sweet Lo - vers love the spring the spring And

1st 2d

And therefore take the pre_sent pre_sent time with a

therefore take the pre_sent time the pre_sent time with a

And therefore take the pre_sent time with a

And therefore take the pre_sente pre_sent time with a

therefore take the pre_sent time the pre_sent time with a

hey and a ho and a hey noni no for Love is

hey and a ho and a hey noni no for Love is

hey and a ho and a hey noni no for Love is

hey and a ho and a hey noni no for Love is

hey and a ho and a hey noni no for Love is

crowned with the prime in the_ _ spring time the

crowned with the prime in the spring time the

crowned with the prime in the spring time the

crowned with the prime in the_ _ spring time the

crowned with the prime in the spring time the

pretty spring time when birds do sing hey ding a

pretty spring time when birds do sing hey ding ding a

pretty spring time when birds do sing hey ding a

pretty spring time when birds do sing hey ding a

pretty spring time when birds do sing hey ding a

ding ding a ding ding a ding sweet Lo_vers love the

ding ding a ding ding a ding sweet Lo_vers love the

ding ding ding a ding sweet Lo_vers love the

ding ding a ding ding a ding sweet Lo_vers love the

ding ding ding a ding sweet Lo_vers love the

spring sweet Lo_vers love the spring.

spring sweet Lo_vers love the spring.

spring sweet Lo_vers love the spring.

spring sweet Lo_vers love the spring.

spring sweet Lo_vers love the spring.

WEDDING IS GREAT JUNO'S CROWN

Comp^d by T. Chilcott. Arranged by J. Addison.

wedding is great Ju_no's Crown

O blessed bond of board and bed-

wed_ding wed_ding

Wedding is great Ju_no's crown great

Ju_no's crown O blessed bond of

board and bed O blessed bond of board and bed

'Tis Hy- men peoples ev'- ry Town

'Tis Hy- - men peo-ples ev'- ry Town High

wed-lock then be honour - ed

'Tis Hy-men peo- - ples ev'- ry Town high

wedlock then be ho - nour - ed 'Tis

Hy - men peoples ev'ry Town High wed - lock then be

1st 2d

ho - nour - ed. honour - ed.